2d artist
concept art, digital & matte painting
issue004 april2006 $4 / €3.25 / £2.25

dylan cole

Matte painter for Lord of the Rings, I,Robot, The Aviator, Chronicles of Riddick & more. Interview and his incredible Artwork inside...

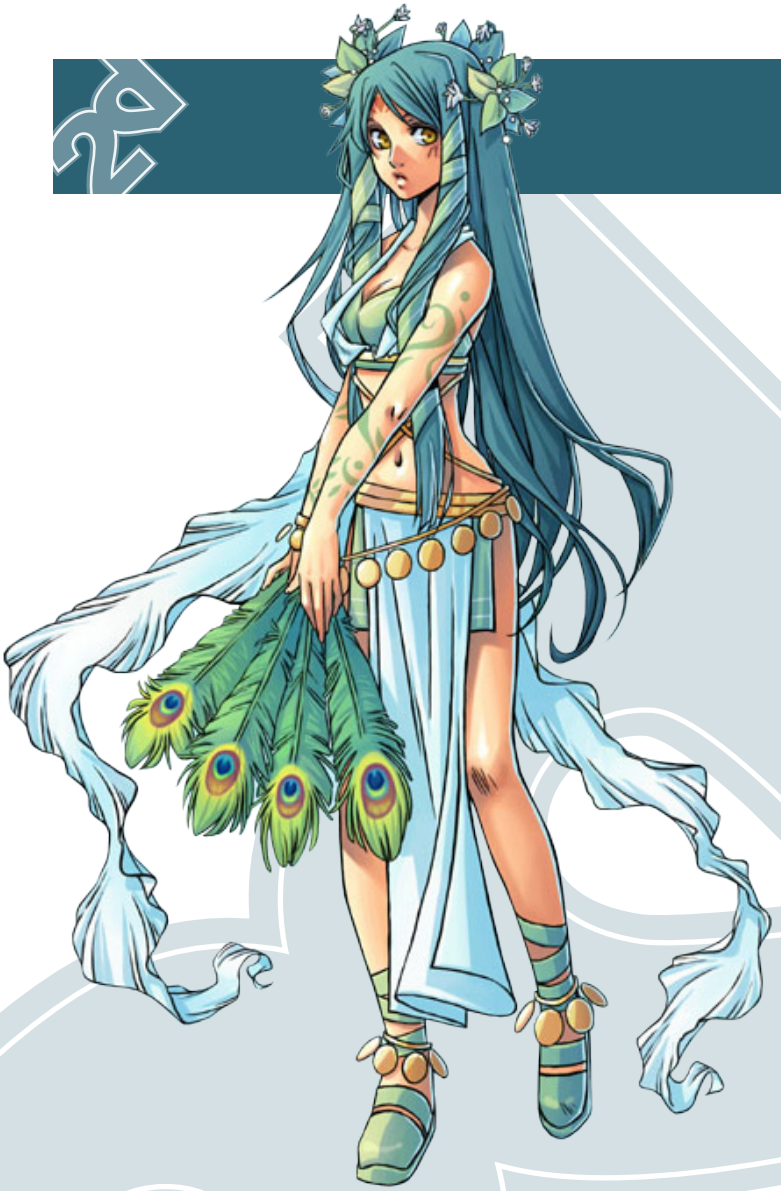
interviews
Aurore > Kerem Beyit > Patrick Jensen

tutorials
Approaches to Colouring Series Part 2 > Process of Doom > Elements > Rock & Stone by Richard Tilbury & Vinegar

making of's
Faydrums by Benita Winckler > I might smile tomorrow by Aqua Sixio > Pat and Pirate by Patrick Jensen > The Park by Daarken

galleries
featuring Daarken > Jean-Sebastien Rossbach > Kornél Ravadits > Kim Taylor > Simon Dominic > Graven Tung > Aqua Sixio > Rafael Grassetti Talo > Satoshi Yamamoto > Tuna Ferit Hidayetoglu

ZOO PUBLISHING



		One of the best Matte Painters in the world
INTERVIEW	007	Dylan Cole
		Delcourt Publishing Comic Artist
INTERVIEW	015	Aurore
		Illustrator and Concept Artist
INTERVIEW	020	Kerem Beyit
		Ringling School of Art & Design Graduate
INTERVIEW	027	Patrick Jensen
		10 more amazing artworks from around the globe
GALLERIES	035	Galleries
		Approaches to Colouring Series part 2
TUTORIAL	044	The Process of 'Doom'
		Richard Tilbury on 2D Digital Painting
TUTORIAL	052	Rock & Stone
		Vinegar on 2D Digital Painting
TUTORIAL	058	Rock & Stone
		Benita Winckler takes us through the making of
PROJECT OVERVIEW	067	'Faydrums'
		Patrick Jensen takes us through the making of
PROJECT OVERVIEW	073	'Pat & Pirate'
		Daarken takes us through the making of
PROJECT OVERVIEW	081	'The Park'
		Exclusivel chapter from 3DTotal's Digital Art Masters book
DIGITAL ART MASTERS	087	'The Guide' by Donald Phan
		Win 3 great books from
COMPETITION	090	Thomson Learning
		About us and our affiliates
ABOUT US	091	Zoo Publishing

2dartist
www.2dartistmag.com
www.zoopublishing.com

Editor
Ben Barnes
ben@zoopublishing.com

Assistant Editor
Chris Perrins
chris@zoopublishing.com

Marketing
Lynette Clee
lynette@zoopublishing

Content Manager
Warin Pismoke
warin@zoopublishing

Designers
Matt Lewis
Bobby Brown
Martin Shaw
Adam Prosser

Interviews
Dylan Cole
Aurore
Kerem Beyit
Patrick Jensen

Tutorials
Shilin Huang
Richard Tilbury
Vinegar
Benita Winckler
Aqua Sixio
Patrick Jensen
Daarken
Donald Phan

Galleries
Daarken
Jean-Sebastien Rossbach
Komél Ravadits
Kim Taylor
Simon Dominic
Graven Tung
Aqua Sixio
Rafael Grassetti Talo
Satoshi Yamamoto
Tuna Ferit Hidayetoglu

Zoo Publishing
www.zoopublishing.com

Editorial



Welcome

April's here and our 4th issue is the biggest (and if don't say so ourselves 'The Best' yet!) The magazine is gaining popularity but we are sure there are many 2d artists out there who just know we exist, if you can help us by spreading the word then please do. We are putting all revenue back into the magazine, we have just taken on several freelance tutorial writers but we want more! So spread the word, lets get the copies selling and in turn the content will be more original more inspiring and just plain, more of it!

What a great way to open this month's issue with our Dylan Cole interview, these 8 inspiration pages lead into more interviews, tutorials and articles in which we try to cover as much variety in today's concept and digital painting mediums as we can. Tutorials vary from the detailed step by step guides such as Rock and Stone painting in the elements series to image overviews of which we have 4 this month.

Over the next 100+ pages we have tried to vary the content as much as possible for you to enjoy and we are always very happy to receive feedback, please email with any suggestions and comments to info@zoopublishing.com Read on and enjoy!



About us

Zoo Publishing is a new company comprising of a small team here in the Midlands UK. 2DArtist is our second magazine project following the successful 3DCreative (www.3dcreativemag.com). We are very grateful for the support of the following CG sites which have help promote and spread the word about our publications. As well as ourselves, all digital artists owe a lot to these communities for the incredible amount of work they do for the CG Industry. 3DKingdom, 3DLinks, 3DTotal, 2DValley, 3DM3, CGUnderground, ChildPlayStudios, DAZ 3D, 3DExcellence, Epilogue.net, GFXArtist, the3DStudio, CGDirectory, MattePainting.org, Max-Realms and Mediaworks, we look forward to lasting and successful partnership with these CG community sites



this issues contributing artists

Every month, many artists from around the world contribute to 2DArtist Magazine. This month, we would like to thank the following for their time, experiences and inspiration.



Kerem Beyit



I started working in the digital field in 2004 as a cover artist for fantasy novels. I've been in the digital area for two years however, life has been very good to me. I get lots of nice feedback and job offers from different countries. My works have been selected for inclusion for EXPOSE3 & Exotique. I am currently working on Céidot Studios in Turkey as a concept artist and illustrator.

kerembeyit@hotmail.com
http://kerembeyit.gfxartist.com/



Aurore



I studied Applied Biology but my passion lead me to create my own mangas (dojinshi). worked in the cartoon industry before moving on comic books when I coloured the 7th volume of Altor (Bati-Moebius). At the moment I work on my first series called Pixie, Delcourt publishing. I work with scriptwriter Mathieu Mariolle as an illustrator and colour artist.

auroreblackcat@hotmail.com
http://www.auroreblackcat.net

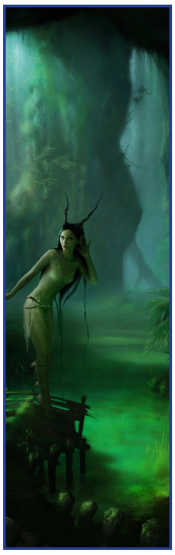


Daarken

After a year of studying computer science at the University of Texas at Austin, I decided to move to San Francisco to study art. In 2004 I graduated Cum Laude with a BFA in traditional illustration from the Academy of Art University. I am currently freelancing for various companies such as Wizards of the Coast, Fantasy Flight Games, Widescreen Games, Triad Toys, and BreakAway Games.

daarkenart@daarken.com
www.daarken.com





Benita Winckler



Student / Freelance Illustrator
Berlin, Germany.
I have always been interested visual storytelling, and when first discovered Wendi Pini's work, I knew that I wanted to do my own graphic novel some day. Creating characters is another great love of mine. After I have finished my studies I want to work as a concept artist for computer games..

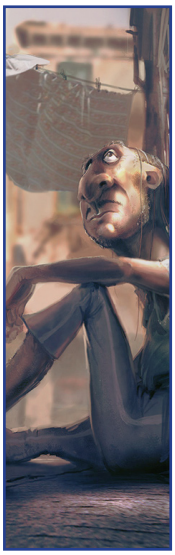
benita@dunkelgold.de
www.dunkelgold.de

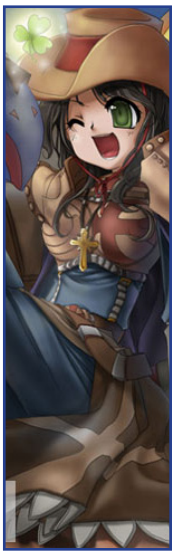


Patrick Jensen

PDI/DreamWorks Matte Painter Available for Freelance Concept Art, Digital Illustrations, and Matte Painting work. Graduate of Ringling School of Art and Design, Computer Animation Dept. I recently finished work for over the Hedge and will be continuing to work on Shrek 3. I am so fortunate to love what I do. I hope you enjoy my work as much as I enjoyed creating it.

patrick.jensen@gmail.com
www.metavisuals.com





Shilin Huang



Anime CG artist > freelancer > Toronto, Canada.
I started self-teaching web building and computer graphics in 2002, specializing in Photoshop. Starting in 2005 I am commissioned as a character designer for Dreamseed, a new game company for their soon-to-be web Flash RPG.

dmunkeh@gmail.com
http://ashen-ray.com/

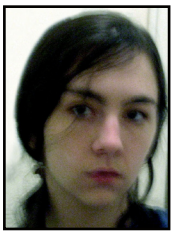


Cyril Rolando

A.K.A 'Aqua Sixio'. Freelance 2D artist / psychology student > Marseille, France. I started to draw two years ago. Little by little I found my own style that I can't really define, quite melancholic, fantasy, or childish. I refused a lot of job and art propositions because of my studies of psychology. You can't call me artist because I consider myself as too young and inexperienced. My main goal is to be helped to have an artist career and finish my studies.

sixio@free.fr
http://sixinside.fr





Vinegar

Freelance Illustrator / Concept Artist > Warsaw, Poland. My serious interest in drawing began around 2003 when I found vast possibilities in digital media. Since then I started working hard on my drawing skills, learning from my own mistakes. I started working in the field of Computer Graphics around 2004 when I had my first serious commission. Over the last two years my work has featured in many formats, and I'm drawing for books and games doing Illustrations and Concept Art.

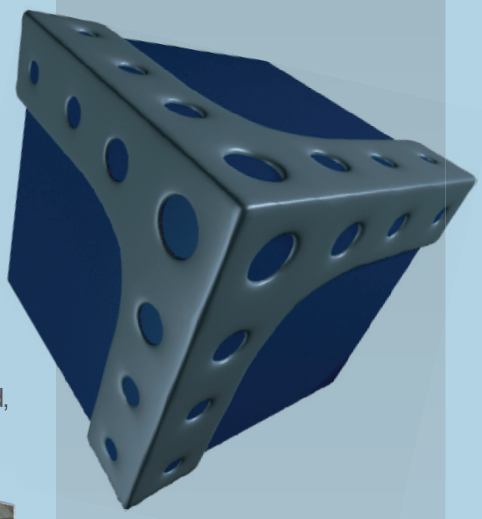
vinegaria@gmail.com
www.vinegaria.com



3dtotal.com

totalTextures

15 Amazing Hi-res Texture Collections for all 2D and 3D Applications and software.



Covering a wide range of topics and compatible with both PC and Mac. Dont be fooleby the price, these are NOT lesser collections, just take a look at the large companies who use total textures:

Electronic Arts, Rockstar North, Namco co.ltd, Team 17, ESPN Star Sports, Acclaim Studios, Rare Ltd, Sony Pictures Imageworks, Nike plus hundreds more.



v1
General Textures

A Collection of hi-res seamless textures covering a wide variety of subjects including many bonus features.



v2
Aged & Stressed

Meets the demand for stressed, aged, damaged and dirty textures. Again covering many subjects, being hi-res, seamless and having many bonus features.



v3
Bases & Layers

Base textures that are suitable for building up layers or applying straight to surfaces such as stone, plaster, concrete etc. This CD has many bonus features.



v4
Humans & Creatures

Suitable for texturing human and creatures. The textures range from natural, realistic eye, skin and hair textures to bizarre creature skins and eyes.



v5
Dirt & Graffiti

Dirt masks/ maps and graffiti. These have many uses, the main ones being as a mask to mix two textures together or being placed as a layer over an existing texture to add in detail and 'dirty it up'.



v6
Clean Textures

Textures which are 'clean' textures that have little or no 'aged/stressed' elements.



v7
Sci-fi Textures

The texures range from Exterior Spaceship textures to decals and Damage maps



v8
Vehicle Textures

The texures range from Tyre bump maps to cool flame decals. Included are .dxf meshes of some of the more 'common' car objects. These include Alloy Wheels, brake calipers, dials etc.



v9
Ancient Tribes & Civilisations

The texures range from Aztec, Japanese, Medieval, Greek & Roman, Celtic & Viking, Egyptian, Neanderthal, Indian & Islamic, and African.



v10
Trees & Plants

This DVD has trees based on the four seasons, and a variety of plants and grasses and leaves with each one with the very own alpha map which makes them ready to pop into any scene.



v11
Alien Organic

From the wierd and slimey, to more subtle toned skins, these textures are like nothing you have ever seen before.



v12
Around the World Vol 1

Mostly architectural textures, derived from original photography, taken all over the world.



v13
Around the World Vol 2

Mostly architectural textures, derived from original photography, taken all over the world.



v14
Fantasy Textures

Mostly fantasy textures some created from 100% original photography and othes hand painted by our own texture artists.



v15
Toon Textures

Toon and stylised textures. The textures fall into 'sets' hand crafted by our artists, each set has a continious style throughout and contain colour and bump maps which range from leaves to tiles and from wood to windows.

Permanent Deal from 3DTotal.com:

Buy all 15 CD's and save 25% on individual prices -

US-$641(normally $855)
EUR-€473 (normally €630)
UK-£326 (normally £435)

Any 1 CD only $57

(Approx. UK £29.00 / EUROPE €42.00)

Plus Savings on ANY 3DTotal shop products

including the Shorts Drawer DVD's, Training DVD's and the Digital Art Masters Book:

Buy 2 items - save 5%
Buy 3 items - save 7%
Buy 4 items - save 9%
Buy 5 items - save 11%
Buy 6 items - save 13%
Buy 7 items - save 15%
Buy 8 items - save 17%
Buy 9 items - save 19%
Buy 10 items - save 20%
Buy 11 items - save 21%
Buy 12 items - save 22%
Buy 13 items - save 23%
Buy 14 items - save 24%
Buy 15 items - save 25%



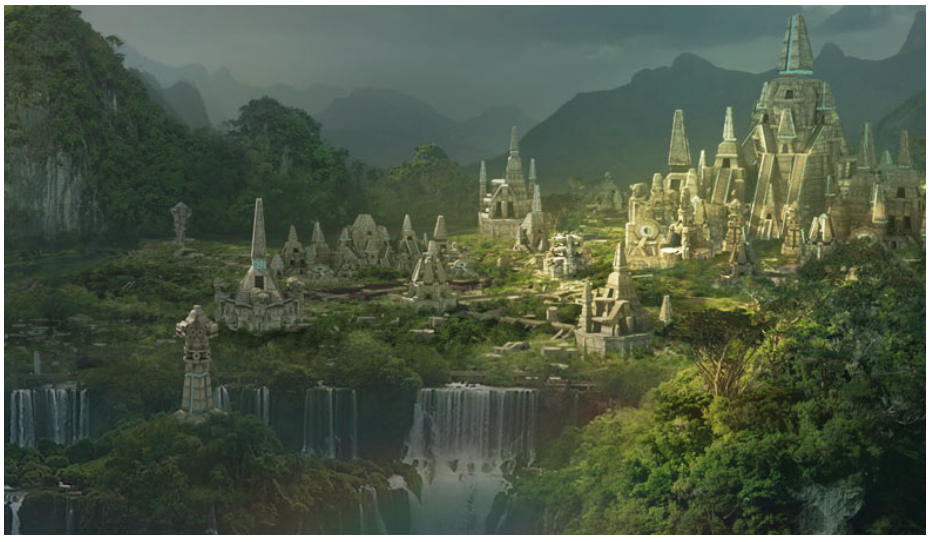
an interview with DYLAN COLE

We chat to Dylan about matte painting and his career in creating paintings for some of the top films like Lord of the Rings, Riddick and I, Robot.



DYLAN COLE





Could you give us a brief insight into the role of a matte painter on today's' films and explain a little about your day to day tasks?

The role of a matte painter is continuing to change as technology changes. Matte painting should probably be referred to as synthetic environments nowadays. There is a very blurry line between matte painting and 3D environments. A matte painter will essentially do whatever it takes to create a virtual environment. His or her role is to create an environment that does not exist or would be too expensive to film. Usually that is a 2D painting created in Photoshop, but more and more often that also includes projecting a painting onto the 3D geometry to achieve a 2.5D solution. I personally draw the line at doing full modeling, texturing, and lighting of a scene. To me, that is just typical 3D work and not matte painting. There is nothing to say you cannot incorporate renders into your painting, but I definitely like controlling all the lighting in the painting. My day to day tasks include a lot of painting (surprise!) Often at times it is not just creating large scenes, it is doing endless tweaks and working with compositors and TDs to make sure everyone has the elements they

need. A lot of my work consists of breaking up my painting into the specific layers that others need. A haze element here, a special alpha channel there.



Could you tell us a little about the different types of matte paintings often required and the ways in which they are related to both 2d and 3d?

I answered some of this above, but there are three basic kinds of matte painting. There is the straight 2D painting that is composited with live action. This is the simplest kind because it just involves a 2D painting created in Photoshop. The next kind is camera projection or 2.5D. This consists of projecting a 2D painting onto 3D geometry that approximates the features in the painting. You are then able to do a slight camera move. If you reveal areas of the area that are stretching you then just apply a patch with an alpha channel. You can do quite large camera moves in this fashion and still retain the control and ease of working in 2D. The third is full 3D which I am not even sure you can call matte painting. I guess the difference is that it is a matte painter doing the full 3D with modeling, texturing and lighting.





Can you talk us through the process of producing a matte and describe the importance of research and photography?

My basic process is this: I first get a brief from the client, whether it be a sketch or verbal description with a lot of arm waving. I then go and do my own sketch to figure out color and composition. Usually no photos are used at this stage, just quick painting in Photoshop. I don't spend more than a few hours on this. I want to work out all of the design issues with the client in this stage so that I know when I go to detail it, I will not have to do a lot of changes. While it rarely works out that

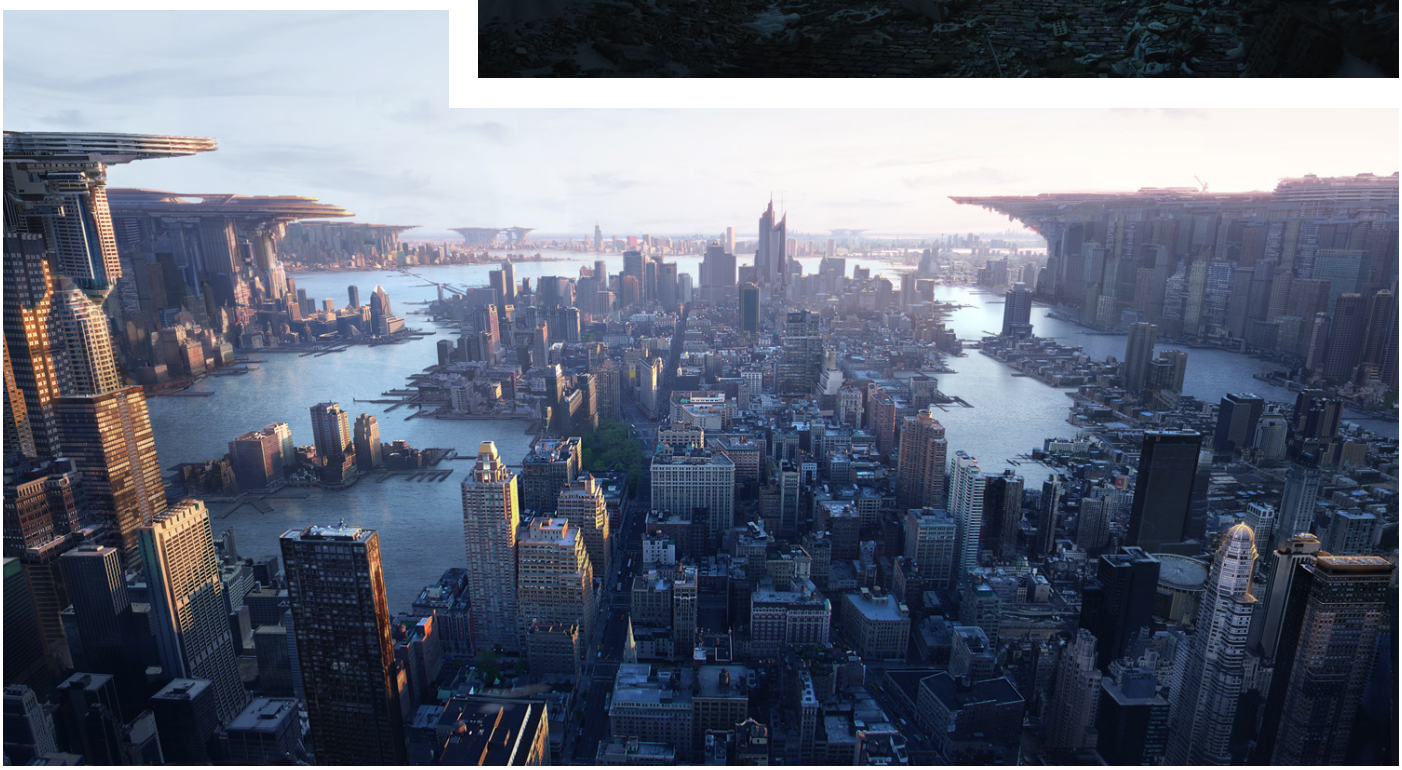
perfectly it is good procedure. Once the sketch is approved I like to spend as much time as possible gathering reference material. This usually involves going through my digital reference library and then my real library of books. If I can, I will go out and shoot elements that I need or build little miniatures for myself. I find that it is always good to have something photographic because you get a lot of things for free when you shoot something. Even if you think you know what something looks like, it is always good to look at a reference of it. Even if it is as mundane as a telephone pole, there is a lot of little detail in a telephone pole that you may not think of.





What do you think are the key skills necessary to being a successful matte artist?

I think it is a very wide skill set. You have to have a good understanding of photography and how objects look when photographed. Creating a matte painting is very different han painting from life. We are mimicking photography, not what our eyes see. You must have a good understanding of color



and composition so that you can lead the viewer's eye around the image and create an image with proper color harmony. You must also know how to draw and paint. There are always parts of the painting you have to create from scratch and you have to know how to do this. One of the biggest deficiencies that I see in beginner matte painters is a knowledge of perspective. Perspective is key to selling space and depth. Artists rely on 3D too much for perspective guides. Always learn how to do it yourself.









What advice would you give to someone wishing to build a portfolio and establish a career in this field?

Well having a good portfolio is the first thing necessary. Try to have a wide variety in your work so you aren't pigeon holed as the "desert dude' or "greenery girl" or whatever. Be critical of yourself. Just because your mom loves it doesn't mean it should be in your portfolio. A portfolio of five strong pieces is always better than a portfolio of five strong pieces and two okay ones. The two okay pieces will bring down the strong ones. Send out as many portfolios as possible. Even better is to have a website and email links to anyone you can think of. And a word on websites, don't have some convoluted flash site that you need sit through intros and push 5 buttons before you can see a piece of art. A simple HTML site will do just fine. Be active on the forums, anything that will get your name and work noticed. If you have the talent it can happen.

How did your career lead to a job in film and in what ways do you think matte painting utilises your artistic talents?

Well my career started in film and it began with an obsession in high school and college with traditional matte painting. I always enjoyed painting in acrylics and a little in oils and I

was always doing sci-fi and fantasy pieces. I was first exposed to matte paintings in the art of Star Wars books, where I fell in love with Michael Pangrazio's work, as well as that of Chris Evans and Frank Ordaz. I became obsessed with being a matte painter and then I was quickly disappointed when I found out it was all being done digitally. Being a traditional, fine art guy, the whole computer thing was something new. I got an internship at ILM and I had barely touched Photoshop before I got there. I learned more that summer than I did in 4 years of school. Afterwards, I just worked on my portfolio endlessly until I thought it was of a certain standard. I began sending it out and 9 times out of 10 didn't hear back. Syd Dutton of Illusion Arts was the first to give me a chance and I am eternally grateful for that. It then kind of snowballed after that. I think matte painting utilizes all of my artistic talents and has developed ones I didn't know I had. You have to be disciplined in so many different techniques that it is always a challenge.



You have an impressive resume that spans numerous film projects. Which would you say have been the most challenging projects to date and why?



Return of the King was the most challenging, just because the bar was set so high. We had to top the first two films and then there was the sheer volume of work. It was also the longest I have been on a project, so there was some definite fatigue. It was really difficult to nail down the look of Mordor; that process went on for months before everyone was happy. Since then there have been challenging moments, but not one big challenging project. There are always challenging paintings for some reason or another, but usually it is because some weird restriction has been imposed, such as only being allowed to have a green sky, or to cheat lighting





Which paintings have you particularly enjoyed producing?

I really enjoyed the paintings I did for I, Robot and the shot I did for the Aviator of period Beverly Hills. I like working on invisible matte paintings as well as the big epic ones. The Aviator shot was a good example of a matte painting that does not call attention to itself and tells a story. I also





had a lot of fun with the alien landscapes I did for Riddick.

What interests or activities do you pursue outside of your job and do you feel they enhance your abilities as an artist in any way?

I play guitar and I have been at that since I was twelve. It is a great release. I also enjoy fly-fishing, skiing, and bodysurfing. I am also learning how to play the cello. Basically the way these activities enhance my artistic abilities is that they give me a break from art! I need time away to recharge my creative batteries.

What are the things that excite you most about your job and help keep you motivated?

I just love creating something out of nothing. Those first few strokes of a painting are very powerful. I like to create worlds that do not exist, it is kind of like playing god. I also get a big rush when I am sitting in a theater and a shot that I am proud of comes up on screen.

What subject matter do you enjoy exploring in your personal work?

I am a sci-fi junky. I can paint futuristic cities and alien landscapes all day long. I never tire of it; I guess I am just a big kid. I enjoy architecture that is integrated into the landscape in an interesting way.

How have you enjoyed the teaching aspects in your career with regard to the Gnomon Training and have they taught you anything about yourself?

I have really enjoyed teaching, whether it be the DVDs or the workshops that I have done. I really enjoy the workshops because I can interact and feed off of the audience. Whenever you teach you are forced to formalize what you do every day. It is actually quite hard when you have to ask yourself, "Why do I do it this specific way?" Some things you do instinctively and you learn a lot when you are forced to answer that question of "why?"

What are the kinds of projects or films you would love to work on in the future ?

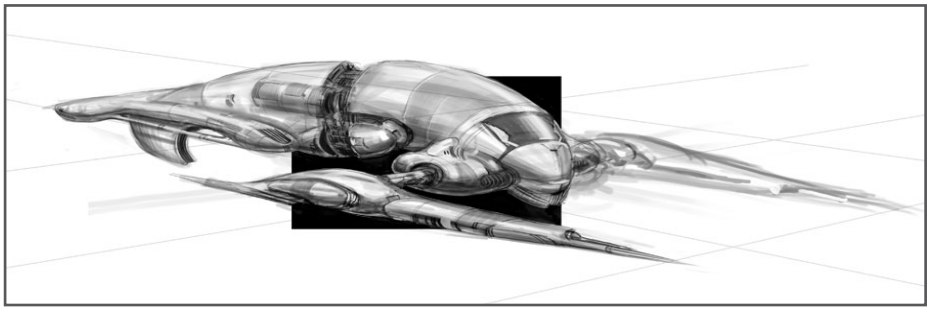
I would love to work on big sci-fi as usual, but I think I would also enjoy some period dramas. Some more invisible work would be fun. I also think it would be great to art direct a CG feature. I am also looking for a window in my schedule to work on some book projects of my own.

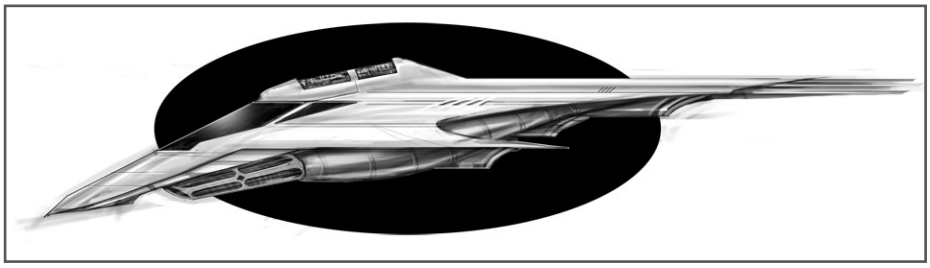
Thank you for taking the time to talk to us.

Thank you very much, it was my pleasure.

To see more of Dylan's work, please visit his website:
www.dylancolestudio.com/
dylan@dylancolestudio.com

Interview by :
Richard Tilbury






an interview with
aurore
AURORE

an interview with aurore



Hi, could you tell the readers about yourself and your background in art. Did you go to college or are you self taught?

Hi, I'm Aurore. I was born in France and I currently live in Paris. I have a degree in Applied Biology. My passion for drawing developed during my higher education and when I graduated, I got a position in cartoon animation and I'm now working in the comic industry for Delcourt publishing. (http://www.editions-delcourt.fr)

So for people out there who have not heard of or read "Pixie", could you give us a brief description to what it is all about?

Here is the introduction text for Pixie written by the scriptwriter:



"PIXIE is an adventure tale; a light fantasy, planned in four volumes, which tells the misfortunes of Pixie - a young, lower class scoundrel.

"Following a misunderstanding on the nature of a stolen object, she will have to burden herself with a bothersome Prince who is as unbearable as he is talkative. Both of them will be forced into a legendary land; a dark kingdom occupied by monsters and ghouls.

Watched over by a young warrior who escaped her forest world, they will have to force their way through various traps and numerous parallel worlds populated with monsters from tales which have no secrets from the young Prince. Indeed, he was raised for one specific reason, and for that matter, information about

these worlds has been forced upon him for years through tales and legends, without him knowing. It seems there are more reasons behind telling stories to kids than to make them fall asleep!

"This journey will be an opening voyage for these three young people, during which they will find themselves and discover their true identities - far beyond their appearances.

"Their legend rapidly starts to spread; now one just has to tell this eventful journey".



How did you start working on the Pixie comics?
The contract for the series was signed in April 2003. At the moment, I'm working on the third volume, with 4 being produced in total.

So with only 4 Pixie comic books planned, would you like to continue with the series or venture onto something different?
The story ends with the fourth volume, so after this, I will begin working on another series with different characters and adventures.



What influences your style of artwork?
Everything I see inspires me; a book, a movie, a video game, a nice landscape when travelling etc....

With getting inspiration from many different sources do you have a way of storing these for future reference, like in a scrap book?
No, even though I like a lot of different things, when I create a new character or an illustration, I dip directly into my imagination or my feelings.

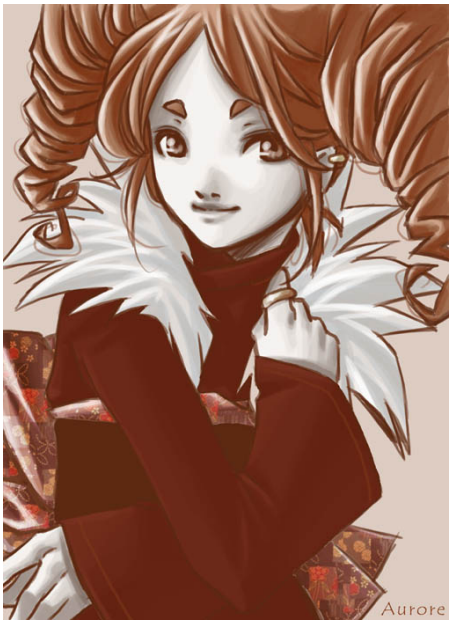
Which artists inspire you?
A lot of different artist and I like the work of various authors. To name a few: Kakinouchi, Mutsumi, Shirow, Clamp, Toriyama, Yuuki, Miyazaki, Tanaka Kunihiko etc...

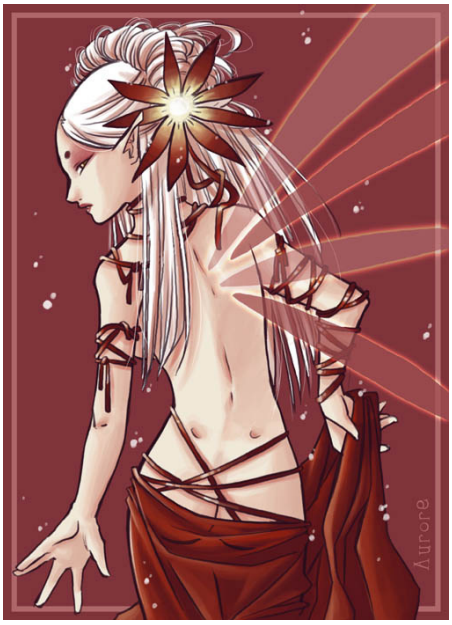
What goals have you set yourself to be achieved in terms of your work?

I don't know, I have never thought about it. I don't think I have goals to be achieved in my work, I just enjoy what I do and to do the best I can!

What are the highs and lows of producing artwork for a comic?

The hardest part is to organise your time to be able to finish the pages in due time. And you need to be very motivated and strict to work from home. The best part is having the freedom to do what you want!







So with being very motivated and strict in terms of your work, what do you do to relax?

I read comic books or novels and I play video games (mostly RPGs). I also watch films at the cinema or on DVDs.

Thanks for talking with us!

To see more of Aurore's work, please visit her website

http://www.auroreblackcat.net

or email her

auroreblackcat@hotmail.com

Interview by :

Chris Perrins



Reliab

Re•li•abil•i•ty.

The ability of a system to perform its required functions under stated conditions for a specified period of time.

With every BOXX workstation is an absolute commitment to product quality, dependability, scalability and upgradeability that other vendors talk about, but just never seem to deliver.

BOXX workstations are propelled by single and dual multi-core AMD Opteron™ processors offering the flexibility to run 32-bit and 64-bit applications simultaneously. Opteron processors provide the assurance that solutions are compatible, reliable and stable, delivering high-performance computing with scalable solutions for the most advanced applications. Now you can easily transition to 64-bit computing and get outstanding investment protection without sacrificing existing hardware and software configurations. Go ahead. Exploit the boundaries of your creative potential.

Add SLI™ ready NVIDIA Quadro by PNY Graphics boards — and own the ultimate 3D 64-bit workstation.

Powerful. Integrated. Reliable. Supported.

BOXX

BOXX® Technologies, Inc.
1.877.877.BOXX
www.boxxtech.com
sales@boxxtech.com

AMD 64 Opteron

PNY TECHNOLOGIES NVIDIA Quadro FX
The Definition of Performance. The Standard for Quality.

BOXX is a registered trademark of BOXX Technologies, Inc. registered in the U.S. Patent and Trademark Office.
AMD, the AMD Arrow logo, and the Opteron, and combinations thereof, are trademarks of Advanced Micro Devices, Inc.



an interview with Kerem Beyit

<<I'm really fond of history and watching history movies. My favorite subject is early World history, especially WW1 and WW2, however I'm also quite interested in Roman and Ottoman history. Thus, that kind of interests affects my work. Though I wouldn't want to be in a project which is completely based on history, because that sets limits to your creations.>>

an interview with

Kerem Beyit

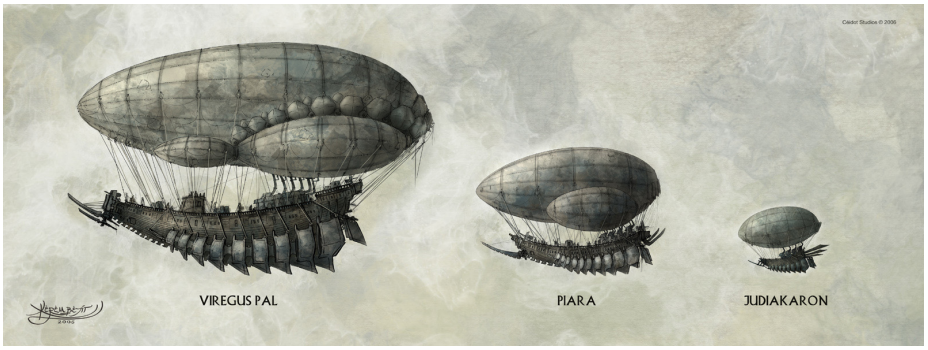


It looks as though there is a mix of fantasy and realism in your work but how important is history in informing your subject matter? I like history. My favorite subject is early world history, especially WW1 and WW2, however I'm quite interested in Roman and Ottoman history too. I'm also really fond of watching historical movies. Therefore, those kind of interests affect my work, yet I wouldn't want to be in a project which is completely based on history because that sets limits on your creativity. You have to be bound by a sense of reality in order for it to be convincing. For example, while creating a fantasy character, I like blending armour forms that I've seen in the movies or history books with my own armour designs. However, if I'm asked to draw a typical Roman or Ottoman soldier, I know doing this won't be fun at all because while doing this, I have to cross check the references all the time.In short, I love history and I love retro and ancient styles only if they have fantasy elements in them. :)

There seems to be a military theme related to your historical interests and some of the paintings you produce. What can you say about this ? I like drawing soldiers. Actually I like drawing similar figures in my paintings. For instance, when I draw a big troll with chains and armour, I always draw the second one next to him. When I was a kid, I used to buy a lot of action figures yet I always multiplied



the number when it came to the ones I really loved. I had this Viking guy once whom I liked so much that I went on and bought 5 more to create a clan :) I really don't know why I do this.. I'm into history and I'm pretty interested in wars because they're a part of history. However I'm not the kind of a person who enjoys real violence and real wars. As for the pieces which have war themes and fighting skeleton soldiers in them such as Endless War and Night Drop; they're all commissioned jobs:) but I love Colt Carbines and M60s because of their design values.



Could you talk us through the process of producing one of your digital paintings describing it from an initial concept through to a finished piece? If we're talking about a book cover or a complex illustration, first of all, I decide on the composition. If I'm drawing a character concept, first I draw a simple and little sketch to decide on the pose. Then, I start the original sketch on a piece of A3 paper. After a long period of drawing and erasing and drawing and erasing and so on, when I'm finally happy with the sketch, I scan it and begin my coloring in Photoshop. First, I decide on my base colors, then I apply different color variations on the base colors to get rid of the dullness and then I start with the background simple and scattered strokes. While doing that, I decide on the light sources and I apply these light colors on my base colors. Then, I apply the cast and base shadows. When I'm happy with it, I simply merge all my layers down and smudge the whole thing to blend my outlines and colors. After this, I start the texture progress with my texture brushes. To finish I apply the highlights and bounce lights to complete it..When I'm done with the piece, I play with the color balance to get a better color variation.





Do you produce your imagery with a narrative in mind or are some of them simply autonomous portraits? Sometimes, when working on my pieces, I think about the background of a character and try to find the best expression to define this character. However, when working on a concept design the importance of the background of a unit which means for example 5000 men, decreases dramatically yet when drawing a character, of course you have to form it correctly based on the info given.



In what ways have comic books had a bearing on your work and which would you say have had the most effect on your development if any? Comics have had a great influence on me. They're the very reason that made me start drawing in the first place. Conan is my all time favorite among others. I owe a lot to guys like Roy Thomas, John Buscema, Gary Kwapisz, Ernie Chan, Tony DeZuniga and many more.



What other interests do you have that help influence your work and keep you motivated? The work of other illustrators of course! You've



got it all figured out if you can find out what elements make a great picture so great. The ones who can't do that, simply copy these great pictures. They're just plagiarists who copy not only the elements I'm talking about, but also the whole picture because they can't see. Like I said before, if you can figure out and distinguish these elements, applying them to your own work is only a matter of practice. I'm telling you, if you know how to look,a Frazetta painting can provide you with a million more useful tips than a two month workshop. Nobody has ever taught me anything about my job. Actually there isn't a soul that can teach me this profession in the whole country :) So, I did the only thing I can do : I simply trained myself. As for the influences, I watch a lot of movies. As soon as I see an impressive scene, I immediately start to examine it to see the factors that make it so great.

You say you watch a lot of movies. Which ones have had the most impact on you and why ? John Millius's, Conan the Barbarian. The designs of helmets, armour and weapons in the movie are still the ones I like the most and of course The Lord of the Rings trilogy. Many scenes in the L.O.T.R. series are truly inspiring to many artists. I watch the trilogy once every 3 months or so and come up with new ideas every time :) Aside from these, non-job related movies: Big Lebowski, True Romance and Carlito's Way, form my top three. As for more recent movies, I like Wolf Creek, The Descent and Waiting.

What area of the industry would you ideally like to work in and why? About a year ago, my only dream was to be a great cover artist. I really can't say why but I just love visualizing a







good fantasy novel. It gives me great pleasure to illustrate a character that I read and know about. I still like to do covers but since I started to work in the game industry as a concept artist I realized that I enjoy this area more. Why concept design? - pretty much the same reasons. I like to visualize a character, a unit, a city, an environment or a vehicle that hasn't been illustrated before. So, I want to go with both concept design and novel covers.

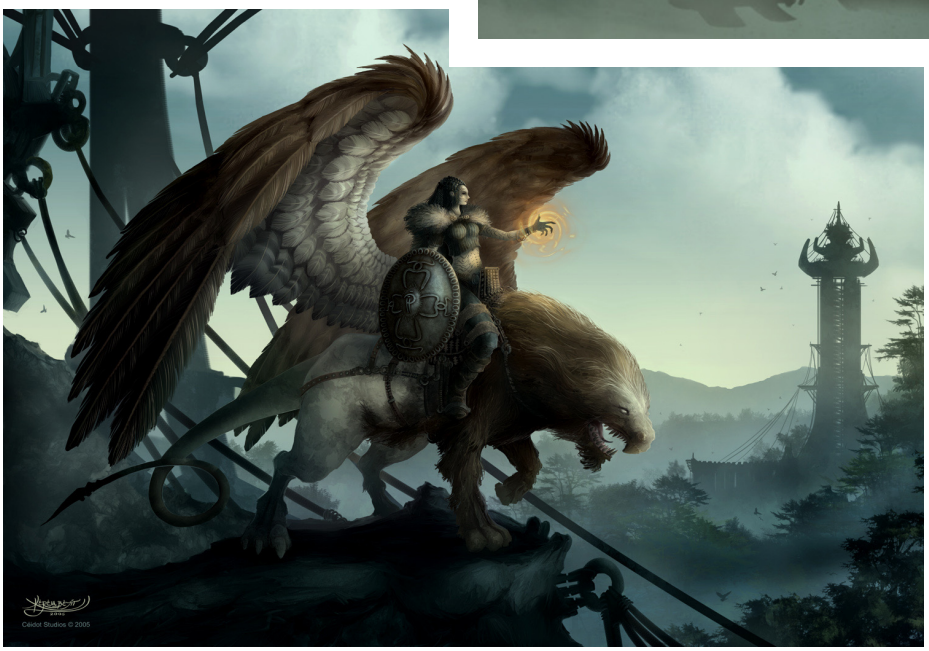


What is your favourite aspect of working in a digital medium?

ctrl-z :) There are no undos in traditional methods... If you're working in a digital medium, you can go as far as you wish as there are no limits or boundaries. You can be more experimental and bold and this naturally adds a lot to your artistic development.

Do you think it is important to master the pencil / brush before the graphics tablet or do you think digital artists do not necessarily need to practice drawing?

One must know the basics of drawing. People who want to start doing illustrations usually think that everything will be easy just by buying a tablet which is totally wrong and an insult to digital artists:) Tools like Photoshop and a graphics tablet are just tools ultimately and they can only work in the hands of a qualified operator. If you don't know the basics of drawing the only thing you should do is practice- not go and buy a tablet.When a guy at a beginners level asks me for advice about Photoshop or a graphics tablet, I always tell them to stay away from Photoshop etc, because to master the basic elements such as drawing, pose, composition, light and shadow you should most certainly practice them on paper. If the composition is not working, even



an amazing coloring won't cover it up. Many digital artists on the advanced level keep up their drawing practice on paper. There are some pros who start directly in the digital medium but frankly I can't feel "in control" using a tablet as much as I do on paper. That's why I always start my works on paper.

Finally what advice can you offer anyone wishing to follow a career as a concept artist? I am not a big shot on this industry but if you want advice from a rookie, I can tell you one thing: Keep your eyes open :) The most important thing that a concept artist needs is a visual library. If you don't add new pieces to this library, you may find yourself repeating the same lines over and over again. However, if you have an extensive library, you can create something new by blending the different objects you see in your everyday surroundings with those in your imagination. For example, when I'm on my way to or from work I always observe the environment and adsorb everything. I observe the formation of the fog or lights and notice the trees or the hair on the person who's sitting next to me. If you can memorise these kinds of little things, reflecting them on paper is just a matter of practice.





Kerem Beyit
http://kerembeyit.gfxartist.com/
http://kerembeyit.deviantart.com/
kerembeyit@hotmail.com

Interview by :
Richard Tilbury



An interview with: Patrick Jensen





An interview with: Patrick Jensen

Hi Patrick, You graduated from Ringling, How was your time there?

Fantastic. I wouldn't have wanted to be anywhere else. And here's a few quick reasons why. One of the best strengths of Ringling is its willingness to listen to film and game companies on recruiting tips and adjust their curriculum every year to better prepare graduates to enter the industry. You'll graduate with a foundation in drawing and design, a toolset that easily carries over to any major company, and most importantly, a strong artistic and collaborative vision that has been honed by semesters of Art History, figure drawing, team projects, and story development classes. I loved the fact that I went into Ringling wanting to become an Animator and left as a Digital Painter. It was also literally five minutes from the beach too, which I especially enjoyed, haha.

How have things changed since entering the cut-throat world of digital art?

Things have changed all for the better. In school you have to wear many hats and do every creative role in making a game, visual effect or animated film. I can now concentrate solely on Matte Painting, which has been a great deal of fun to do. On the side I've just been concentrating on having fun and exploring new music and imagery to create, trying to keep those skills fresh. I'm one of those that doesn't see the cut-throatedness that exists out there. I get inspired by other people's work, and do my best in making my own work, and hope that others can gain some inspiration from it as well.

Theres very few (if any) educational courses solely for 2D digital painting. How did you start out?

I was attending Hong Kong International School at the time. For my 16th birthday instead of getting a car, I had a Silicon Graphics Workstation. Then, I was pretty much self-taught as far as digital painting was concerned. Though, I'd have to take my hat off to Craig Mullins, Ron Lemon, and Feng Zhu, among other early Sijun goers that generously gave me feedback and direction while I was first starting out. My two main



mentors in college were Deborah Healy at Ringling, who was a former background artist at Disney Animation Studios, and Dominique Louis, who I met at Pixar during an internship two summers ago. They helped loosen my painting up, since I'm a bit of a perfectionist - always wanting to make things better.

Do you think a background in traditional art is important?

I'd say it's not a neccessity. Traditional painting can help your digital painting, and definitely visa versa. A brush and a wacom pen are both tools that you can learn techniques for. Whether it's oils, acrylic, watercolor, or painting by numbers, you're helping your eye, which can help your digital paintings. I myself learned to paint on a Wacom. I can pick up some oils and apply what I know digitally, and make something decent sure. If I took a class in oils, learned the fat over lean, brush control, how to mix colours together, etc....then my oil techniques would get better, and that artistic potential to use what I know to make something even better in oils goes up. So if traditional painting is exciting you, know that yes, it will help your digital skills and I'd use whichever medium you enjoy most. You can learn from whatever you do in the visual arts and apply it to other areas, granted you understand how.





You seem to change your technique for each new piece of work, is this intentional or just the way it happens?

Nice observation! Yes, it is intentional. It's my personal theory to keep stretching the boundaries of what I'm able to create. At first, it was merely...I just painted this with a blue pallete, now I'll try a warmer pallete. Now it's a fun search to explore new subject matter that contrasts from previous paintings I've done.



You were 1st runner up in the 'Grand space Opera' contest on CGNetworks, how important are these kinds of opportunities to upcoming artists?

They certainly give you exposure to the digital art community. It also puts you in contact with other upcoming artists and those working in the industry to help you bounce around ideas, see how your work holds up amongst others and it's a really great learning tool. In school, there were only a handful of digital painters that I could talk with and learn from, so I really enjoyed participating in that contest and seeing how it helped my painting.

What opportunites were presented to you when you left education?

I was very fortunate to have three excellent opportunities before I graduated. One was to work at Sony Animation Studios as a texture artist. The second was an Associate Concept Designer position at Electronic Arts / Tiburon. The last was a Matte Painting position at PDI / DreamWorks. I would love to work at Sony or EA in the future, but it's been almost a childhood dream to see what it's like working as a Matte Painter, and so far I've enjoyed it very much. I'm very excited to see what path lies ahead of me.



What are you working on at the moment?

I'm working on "Shrek 3" at the moment, which is scheduled to be released in 2007. I've really been enjoying it here at PDI. After graduating I got started right away on "A Christmas Caper - Starring the Madagascar Penguins". Then after a few weeks on "Over the Hedge", we've been full force here on Shrek.

If you could write you own project brief, what would it be?

I've always been a fan of the "wow" moments in life and in film. I'm a bit of a grand visionary, heh, so I would definitely want to make a project that focused on giving the audience the same feeling. On the back burner, I have a few sketches and ideas that will hopefully surface one day. Until then you'll have to wait and see.

A quick piece of advice / philosophy for any artists trying to follow your success?

First, an anology. I grew up playing the piano, and thought I'd make it my proffession. In high school though, when I began taking a few art classes, I started to realize I was beginning to peak on the piano side of things and soon put more interest into the visual arts rather than the performing arts. Key word being arts... so you can see the connection very soon. My great piano teacher asked me one day, and was smart enough to wait until I could really understand it.....but she asked, what makes a musician a musician? I tried a few answers, but never really hit it. Perhaps one that plays an instrument. Or one that studies music... but I was wrong. My teacher put it simply - To be a musician, you need two things. The first is technique, and the second is musicality. (Musicality can be subsituted for feeling, heart, expression, or those other great intangible words.) If you only have technique, you're merely playing the piano or playing that instrument. If you only have expression, you are uncontrollable and lost. Having both, you become a musician. It is a balance. Many great people out there only have one side of the coin. and usually it's the technique side of things because that's easier to grasp. So in more discussions with my teacher, I found the musicality side to be like this - If you're playing Beethoven....then first try and learn what he was trying to have the music sound like, through notations, phrases, louds, softs, etc.. Secondly, when others and your teacher hear you play, listen to what they say and react to so you can make things sound better than what you can hear while playing. Thirdly, try, learn, and especially feel how you yourself wants the music to flow and feel like. Lastly, and most importantly, take all these factors - the source, Beethoven, the audience and instructors, and yourself, and then decide how to finally perform the music. When performing



such music, you need the technique there in order to perform the music at its best potential.

It took me years to realize that...and even a few more years to finally realize that I had been translating my music instruction over to the visual arts. So here I'll try and connect the dots.

You're wondering about painting, and more specifically, painting digitally. Think of that as an instrument for this example, Photoshop being a flute, Painter being a Saxophone, and MSPaint being the sound of a squirrel running into a garbage can. They are tools for your expression. Now....the expression...the art, or you can even say concept, has many factors. You could have great art skills, even drawing, and just never picked up a flute before. So, it all depends. But let's see... Like Beethoven, you can study great work out there. And here's the first valuable exercise you can try. Find an image on the net, put it into Photoshop, or on your second monitor, (opening it up with Microsft Image and Fax Viewer or something), create a document in your paint program with the same proportions, and try and replicate the image. If your source image is in Photoshop, you can be tempted to colour pick colours straight from the image itself. (This has minor, pros and cons to it, but please don't think you are cheating....cause that leads to other problems.) Try copying it both ways, with colour picking, and trying to discover the colours on your own. But most importantly, when doing a copy of a work out there....try and focus on how the original artist went about creating it.

Think about this a second. You really have no idea how they did it because you are looking at a final image. So what does that force you to do? It makes you try and figure out not only how they did it, but how you yourself can approach it right now and get a similar result.... a result you were inspired by in the first place.

This approach that you are taking....could be a technique you learn to apply on future paintings. As you will see...copying a work like this is very valuable. (And do try various approaches. For example, you could try painting the end result right away...no layering, no special nothing, just one brush, going for the precise finished colour for that pixel, and bam, it will eventually be there. Or...you could think about painting the background first, then the next layer, then the next, till you're at the front of the image. Or.....you could rough everything in broadly, and slowly refine the whole image, always working around until it's finally there. Or...this...or that.....techniques are limitless!)

Next thing you could do is try and learn their techniques. Like you said, there are tons of tutorials out there that teach you how to paint a tree like this guy, a spaceship by this girl, a whatever. By that last example, you will understand that just you putting that pen or

brush down and painting, you are learning what works, what doesn't, as you go about whatever you're working on. A technique of someone else might not be the best for you, so remember that.

Developing technique takes practice. Simple as that and once you start figuring things out... things get quicker.

So we talked about working with other artists out there, finding images that move you and trying to copy and learn from them. You can then learn from others....whether at school or on forums like this or www.sijun.com, www.eatpoo.com, www.conceptart.org and www.cgtalk.com which you know. Now a quick thing on forums. Like music, a person's opinion is just that...something you look at, turn around, analyze, decide to use or throw away. Just try to learn from all these sources the most you can...Books. You can try gallery type books, Spectrum, Expose www.ballisticpublishing.com, graphic novels, comic books, whatever sparks your fancy. Analyze the work, copy it if you want. Most importantly, as yourself, why do I like this image. What is making this image work? Pause a DVD frame if you like a shot and ask the same things. Think about composition, lighting, pallete, colour, angles, shapes, contrast....that's the juicy stuff that can then help your paintings. Not saying woah that's a cool character with a double barreled plasma gun and flapping orange hair. NO.. look at it and say dang...look at how the curve of the arm interesects the straight line of the body, the contrasting shapes of how the gun is silhouetted against the dark shape of the cape. The brushwork on the armor is different than the shoes. That will help you.

Ultimately, it's your artistic eye that you're training. Just like you use the technique and your musical ear to take all the outside and inside factors to produce great music, you must train your artistic eye, with outside sources and within, to express what you want, using the tools that you choose with the techniques to do it with.

Practice, learn, listen, watch, ask questions!, search, respond, set goals, take baby steps, fail, don't be afraid to wipe the canvas clean and start over, do your best, and remember to have fun. Best of luck to you!

Thanks again Patrick.

To see more of Patricks work, please visit his website:
www.metavisuals.com
or email
patrick.jensen@gmail.com

Interview by :
Ben Barnes



I choose ZBrush because...

"ZBrush's **unique** and **intuitive** tools allow me to **create** complex and **detailed** creature designs that couldn't have been achieved any other way, as swiftly or **precisely**."

Caroline Delen



carolinedelen.com

ZBRUSH

2D & 3D Painting, Modeling & Texturing

ZBrushCentral.com

ZBrush.com

© 2005 Pixologic, Inc. All rights reserved, Pixologic and the Pixologic logo, ZBrush, and the ZBrush logo are registered trademarks of Pixologic, Inc. All other trademarks are the property of their respective owners.

The Galleries

10 of the best digitally created concept, digital and matte painting scenes from around the world





Feeding the crows

Aqua Sixio
sixio@free.fr
http://www.sixinside.fr



Hrolf-kraki

Jean-Sebastien Rossbach

livingrope@free.fr

http://livingrope.free.fr/



Budapest

Kornél Ravadits
kornel@formak.hu
http://www.graphitelight.hu

Once Were Dragons

Simon Dominic
simon@painterly.co.uk
http://www.painterly.co.uk





Amy Lee

Tuna Ferit Hidayetoglu
tunaferit@hotmail.com
http://tunaferit.deviantart.com

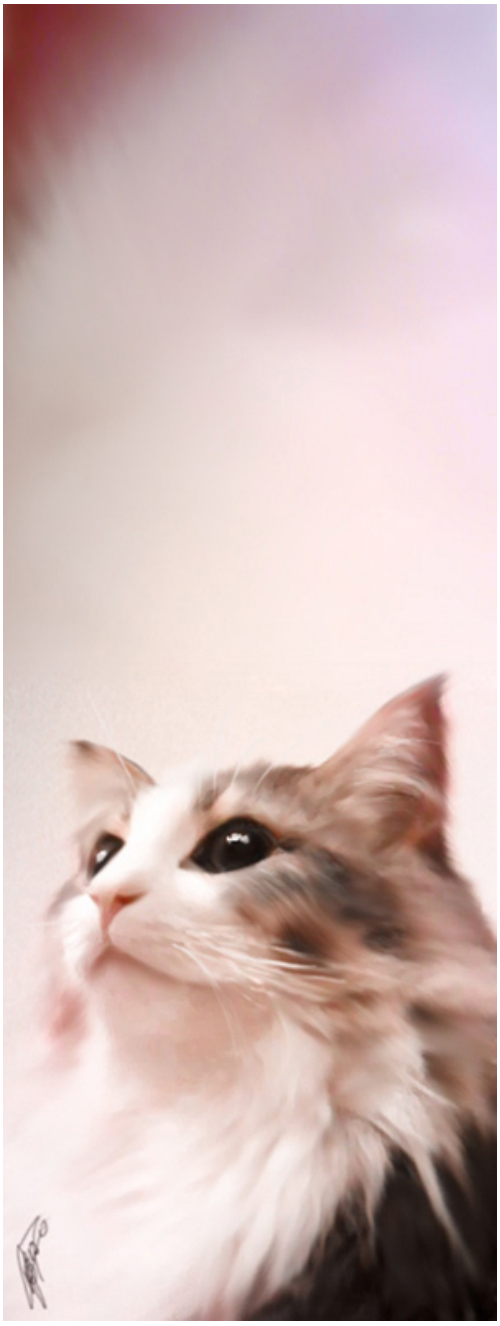


Mining The Abyss

Kim Taylor
sketchling@yahoo.com
http://sketchling.com

Black eyes

Rafael Grassetti Talo
xmaio@Hotmail.com





Downtown

Daarken
daarkenart@daarken.com
http://www.daarken.com



Passage

Satoshi Yamamoto
satorm@masterpiece-jp.com

In Flight

Graven Tung
gtung@artofgt.com
http://www.artofgt.com





Phelia © by Jacques Pena - www.digi9.com

CINEMA 4D

R9.5

Ever wanted to feel the power of the 3rd dimension?

Want to break into something fresh and exciting? Then add 3D to your toolset! Here's why CINEMA 4D is the tool for you:

It's easy to use! There's no easier to use professional 3D app than CINEMA 4D. You don't need to be a rocket scientist to get great results – guaranteed!

It's compatible. Artists use many tools. That's why CINEMA 4D exports directly to popular tools like After Effects, Final Cut Pro, Motion, Combustion, Shake, Photoshop, and reads Illustrator, EPS and many more formats.

It's diverse. CINEMA 4D has a huge toolset, which means you can take on any project imaginable, and keep it in-house.

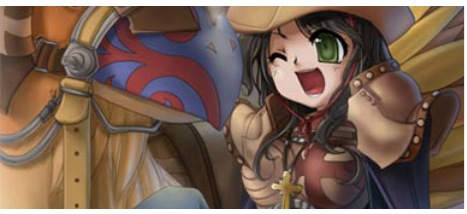
Need more reasons? How about these: CINEMA 4D is also fast, stable, Mac and PC compatible, offers unbeatable value for money, is capable of outstanding results and comes with FREE tech support!

Visit us at www.maxon.net to download a demo or to discover more exciting details about CINEMA 4D.

MAXON

approaches COLOURING







Welcome to the second of this three part series covering several aspects of digital colouring. If your a beginner we think that you will learn a basic knowledge of the techniques these artists have used, and maybe you professionalist will pick up a few useful tips. In this 2ndl part, Shilin Huang takes us through his own personal techniques.

This Series:

March Issue 03: Part 1 - Soft Colouring by ‘Deji Chan’

This Issue 04: Part 2 - Process of Doom by Shilin Huang

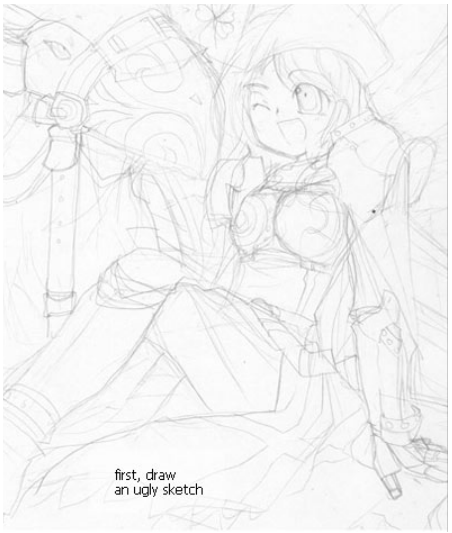
Next Issue 05: Part 3 - General Colouring by Abuze

approaches to colouring



Process of Doom

Why did I call it a process tour? Because I don't feel that this is like a tutorial. I don't go through this process for all my pictures; this is just something similar to what I do. Nothing to teach, just something to share due to requests.



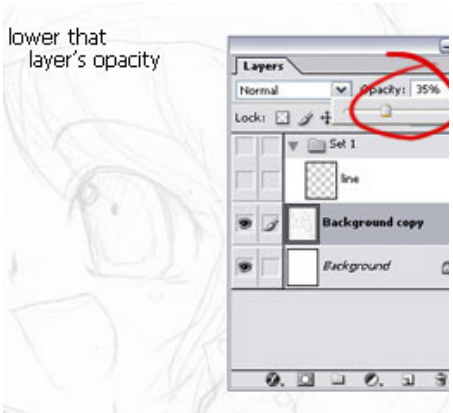
Step 1: Preperation:

After scanning in the picture your left with this.



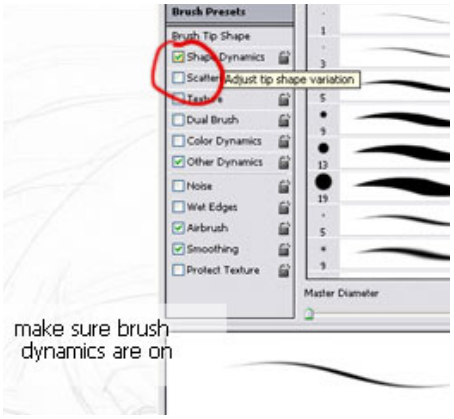
Step 2

Turning down the opacity like this lets me see what I am drawing better.



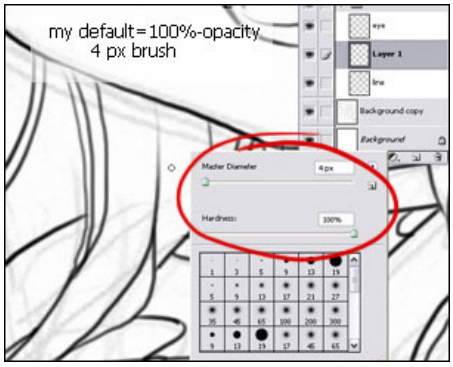
Step 3

I use a tablet, so this is very useful.



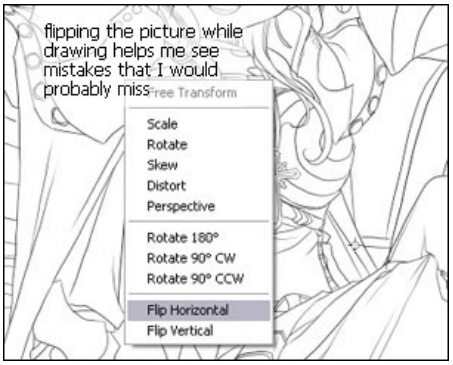
Step 4: Lineart

I usually work at large dimensions, around 3000x3500; so 4 px brush size is like 1 px on a normal screen-sized drawing. Also, I tend to undo a lot when I am drawing lineart, just so I get the right lines. So I use Ctrl+Z a lot.



Step 5

To free-transform, the hotkey is ctrl+T. Remember, hotkeys are your friends and make the whole process quicker.





Step 6: Basic Shading

I've only started doing this from my previous drawing, and it is kinda helpful. Without it, I would get something like, a flat looking foreground drawing with hues unfitting for the background shade.



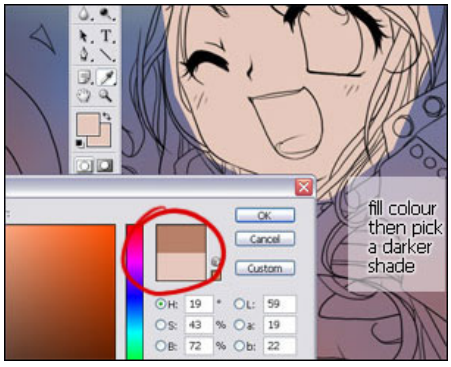
Step 7

You don't have to use the Lasso tool, I just find it's better at filling in the areas that need to be filled. I have found that this is better as you can tend to get holes if you use a brush.



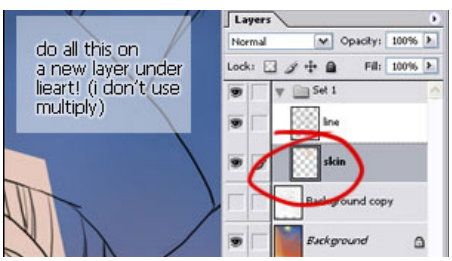
Step 8

When picking a darker shade of something, especially close to the red/yellow area of the spectrum, try picking a darker shade of a hue closer to red. (ie. yellow as lighter colour, pick an orangy shade as a darker colour)



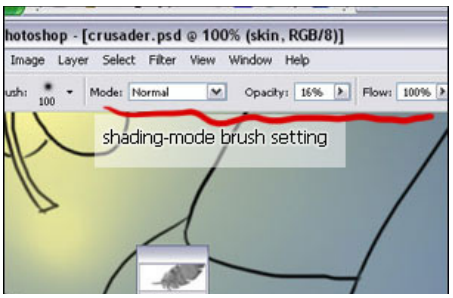
Step 9

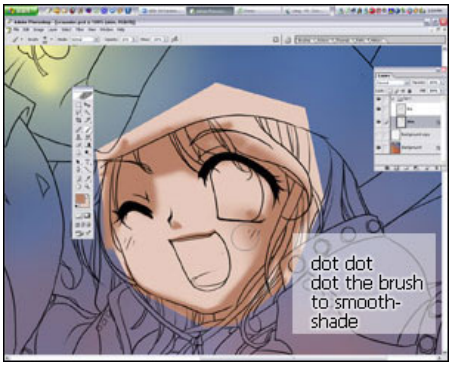
I label my layers so I don't get lost because I tend to keep those layers. Whenever I lasso something new, I create a new layer to fill and work on, so I can delete it and redo if I really hate it.



Step 10

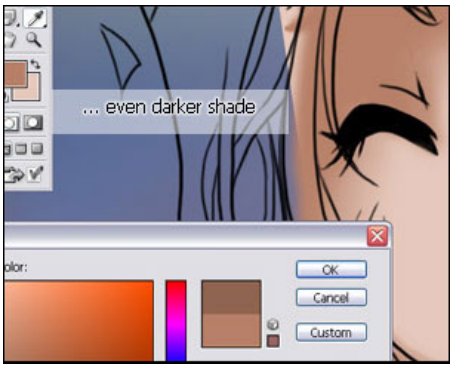
After laying down the basic shadows, I use a softer brush with the opacity set to around 15% to smooth between the darker and lighter areas.

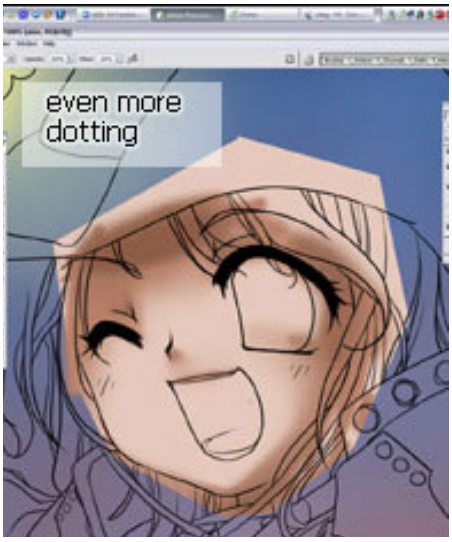




Step 11

Emphasis on the shadow. Also putting the solid shades for shadows behind really close objects, like hair and stuff.







Step 12: Hair Shading

For hair, it's a bit different because I can't really shade it well with a smooth brush, so I use a solid brush.

Step 13

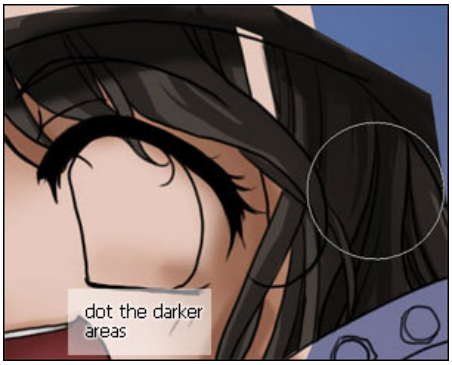
Using a solid brush instead, I do the same thing as I did with the skin.

Step 14

This is probably really hard to see, but I am basically using a smooth brush to do the general shadows and light areas, to make the cel-shade look smooth.







Step 15

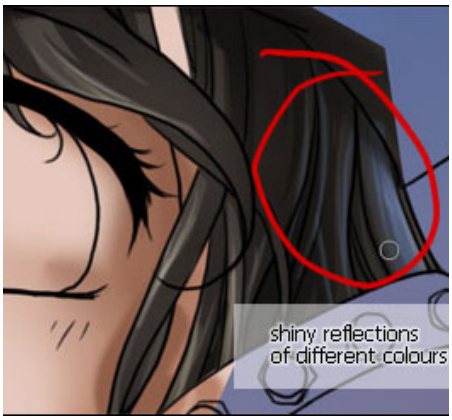
This is where the background colour comes in handy. This lets you do some reflection to make the foreground character blend in with the background more.

Step 16: Armour Texture

Another hotkey tip: to fill an area with colour, alt+E then press L. hotkeys makes this process much faster.

Step 17

I didn't use to do dotting, but it turns out pretty nice.

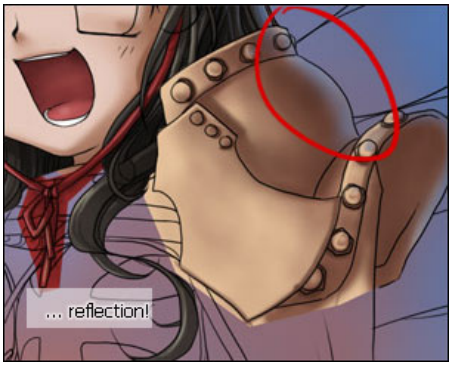






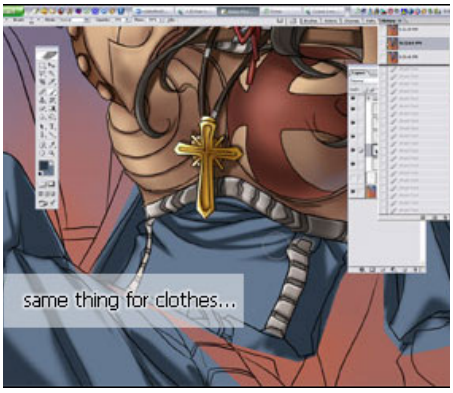


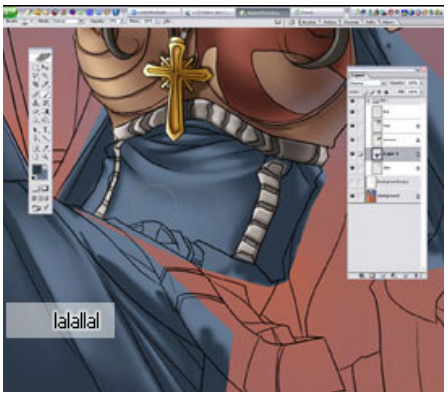




Step 18: Clothing

For the clothing, I kept 2 main layers: clothes and armour. Usually I keep a few, and colour on alternative ones so when I want to go back to alter something, I can lasso pretty easily without interfering other areas of colour



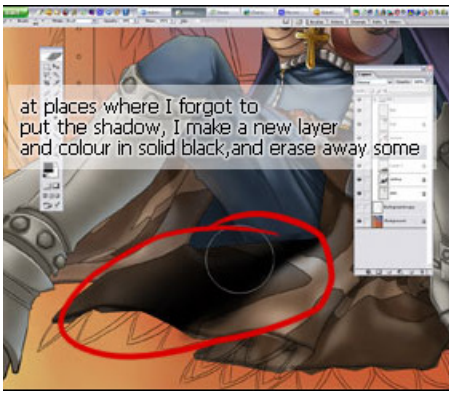






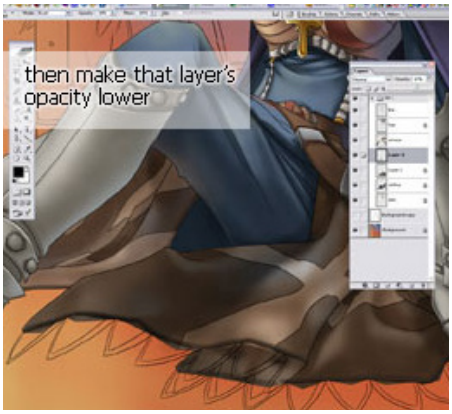
Step 19: Shadows

Sometimes when I colour, I don't dare to use really dark shades, so it turns out too plain; so I use this way to make some of the shadows darker. I do it on a new layer because I can adjust how dark to make it without having to pick out all the right colours to use.



Step 20

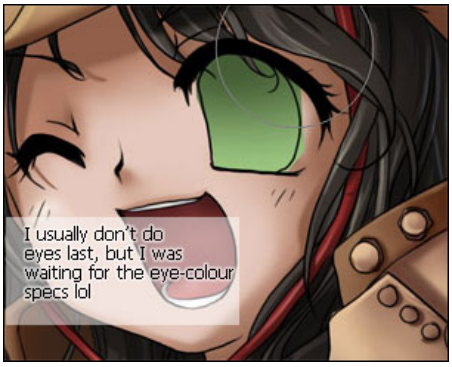
On places that only need a little more shadow, I just take a low opacity brush, with black, and brush over it a few times.

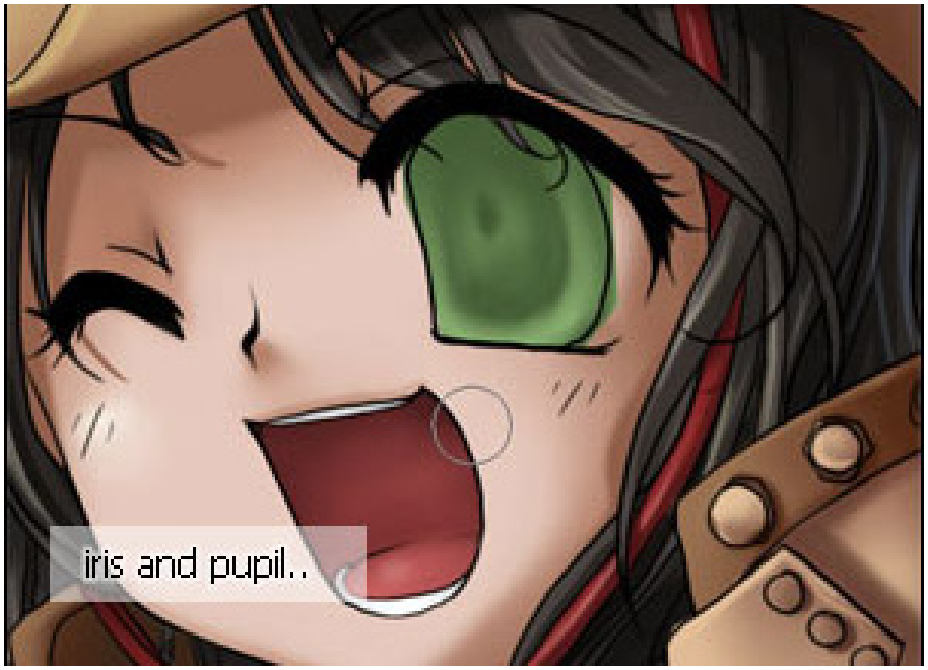


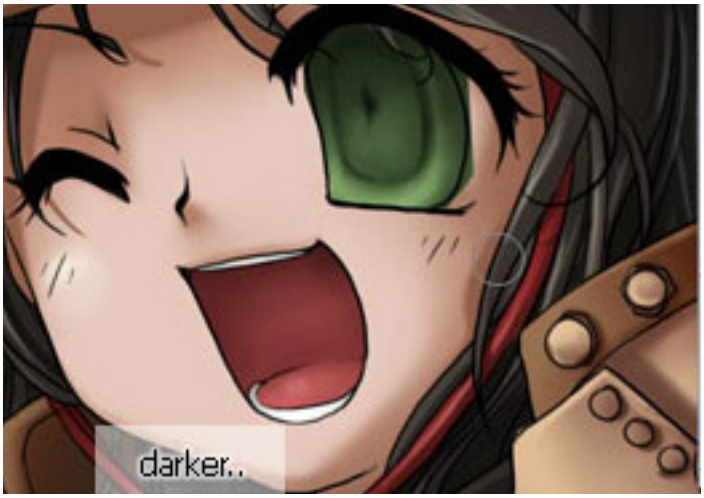


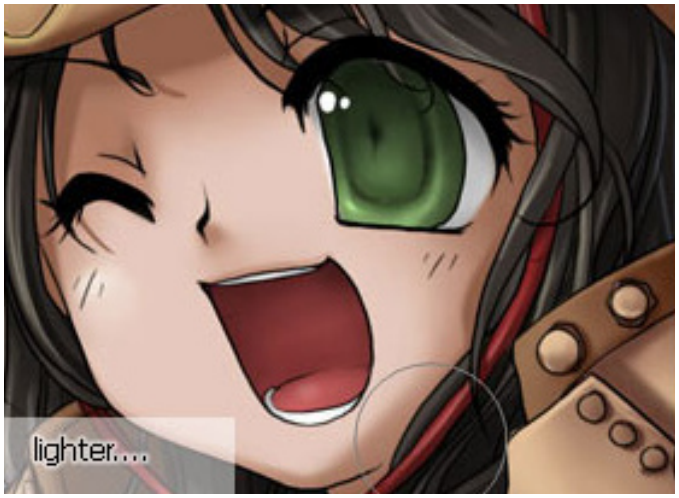
Eyes: Step 21

Everyone has their ways of drawing eyes. I feel eye-details are overrated, because when a drawing gets zoomed out, all the details gets shrunk to a few dots. But people (and me) still do it because it's kinda fun. Not as fun as.shading clothes though.















Final Touches:

I use the same shadowing technique for the character's shadow on the floor.



Tutorial by:

Shilin Huang

dmunkeh@gmail.com

www.ashen-ray.com


digital-tutors™
on sale now!
digital-tutors
Teaching you what others can't
ZBrush / Maya Integration
Fundamentals
ZBrush and Maya Integration new
over 5 hours of innovative techniques to achieve maximum results
order today at www.digital-tutors.com



by Richard Tilbury

ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES

The ‘elements’ series is a guide to basic 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers. Each month 2 or 3 professional artists will cover a specific theme or ‘element’, resulting in 2 or 3 different styles and techniques which can be viewed side by side. This month we cover Rock and Stone.

SUBJECTS:

Issue 01 : Jan 06 : part 1 : SKIES
Issue 02 : Feb 06 : part 2 : TREES
Issue 03 : Mar 06 : part 3 : FABRICS
This Month : Issue 04 : Apr 06 : part 4 : ROCK & STONE
Next Month : Issue 05 : May 06 : part 5 : WATER
Issue 06 : Jun 06 : part 6 : FIRE & SMOKE

Painting Rock and Stone

Step 1:

The first stage which forms the starting point for most of my digital work is a sketch done on paper. This is where I assemble any unformed

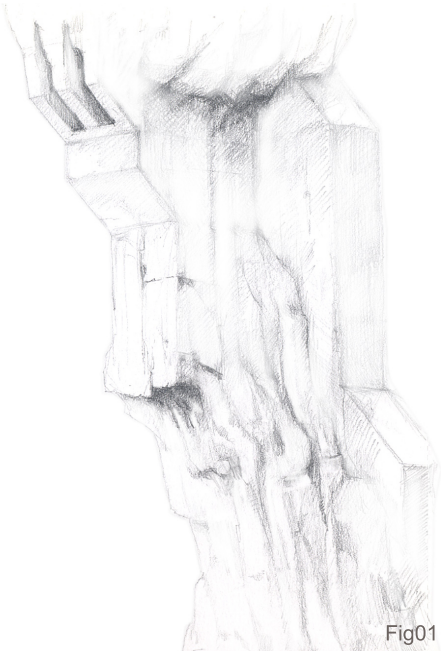


Fig01

ideas and decide on how the composition will be structured and try and give myself a template to begin working from. In Fig01 you can see a pencil sketch that I scanned in which would form the basis of my final painting. For this tutorial I wanted to combine a natural looking rock face that incorporated some element of architecture that had been carved into the stone.

Step 2:

The next stage was to get rid of the glaring white of the image and so I traced around the drawing and on a separate layer which I named “Background”, I used the Gradient tool fading from a pale to a darker green. On another new layer set to Hard Light I used a dark grey and filled in the area that makes

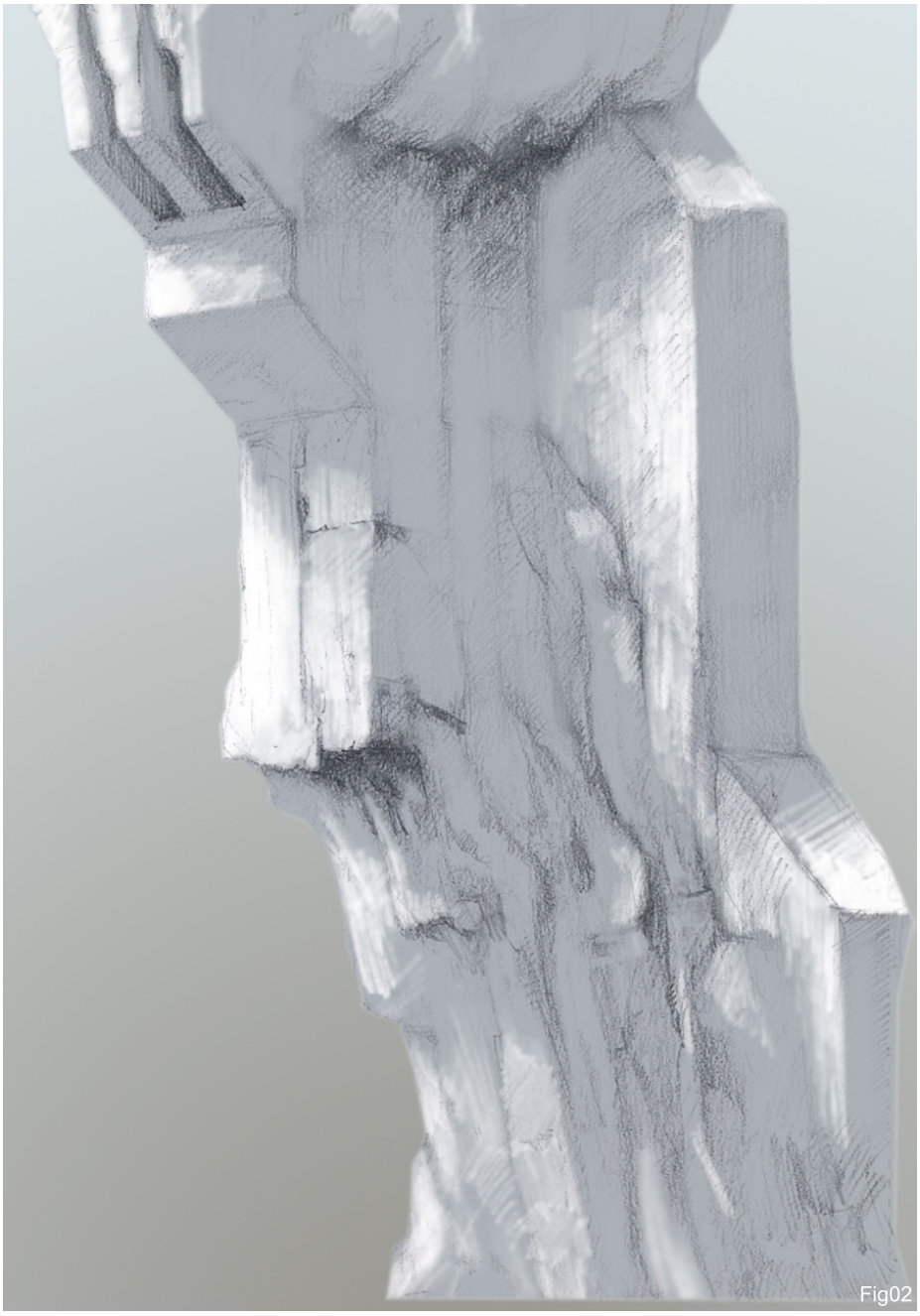


Fig02

up the rock itself and then to establish the light source I simply erased parts of this layer to reveal the white underneath (Fig02). It is important to define the light source as this is paramount in how the viewer reads the image and interprets the forms. Rock can be a difficult subject to paint as it varies tremendously, not only in its colouration but more importantly in its structure and the types of formations it adopts. Because its surface is so uneven with so many undulations and crevices it is easy to loose sight of the overal form and get too involved with details. In order to keep control of the painting process I find it is best to work on a larger scale to begin with and gradually work your way down to the finer detail. In other words, decide on a light source and block in the main highlights and shadows and carve out the general structure and form of your image before concentrating on the numerous incidental passages that will help add interest and detail to the final piece.

Step 3:

In Fig03 you will notice that I have added a new layer which I called “Main” and begun to rough in some of the areas that fall into shadow and started to shape some of the crevices. I used warm tones ranging between those seen on the left using a standard soft round airbrush with a varied diameter. I set the opacity to between 65 and 100% and the flow to around 50% using pen pressure to control it as shown below the brush presets. It does not matter too much how rough your marks are at this stage as the painting will go through a process of refinement until it is finished. Quick and seemingly random marks are perfectly suitable and may even inadvertantly suggest part of the final outcome so be bold and carefree!

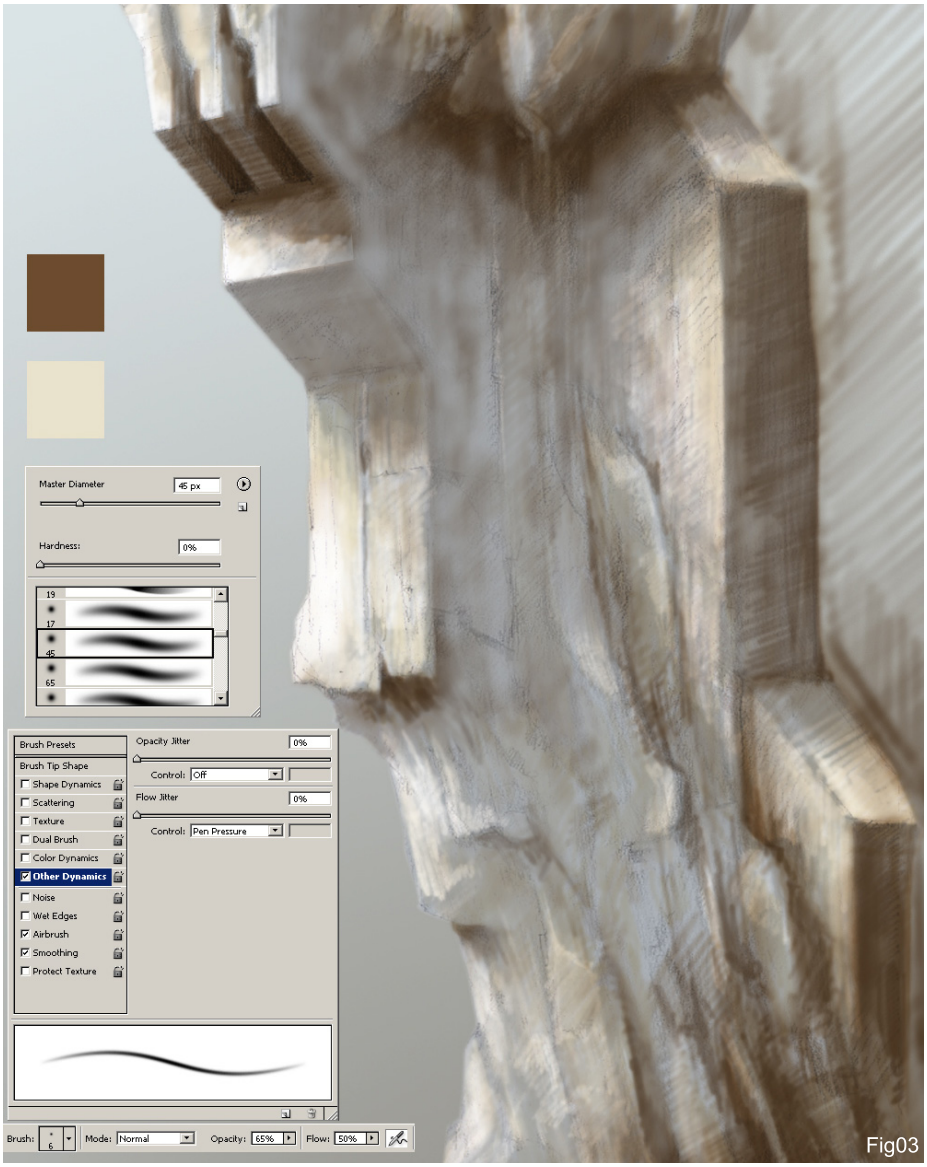


Fig03

Step 4:

At the moment the light areas on the rockface appear far too light. I want to create quite a smooth and reflective surface but white should only be reserved for the extreme highlights and not used across the entire picture. In order to tone it down I’ve added a new layer set to multiply at 71% which I called “Overlay”, and with a very pale brown filled in some warm tones to soften the contrast and reduce the white to certain areas (Fig04).



Fig04

Step 5:

Because there will be a strong light source in the upper left of the picture with some very bright highlights it is only fitting that there will be some strong shadows to match. So on another layer which I named “Dark areas”, I used a dark brown as seen in Fig05 to accentuate the forms and add volume to the rockface.



Fig05

Step 6:

The image is now starting to take shape and we can see how the eventual rockface will look. The two vertical uprights on the left and right are meant to almost form a right angle but at the moment the rock in between appears to be on a similar plane and so in order to remedy this I am going to add a “Shadows” layer set to Hard Light at about 50% opacity and using a dark grey, block in a large area that signifies shadows cast by the sun (Fig06). At this stage we have the main elements firmly established and we can now begin the final phase which is that of refining what we already have and painting in some details across the rockface. You can either do this on separate layers, work on the existing ones or even flatten the PSD file and then continue – it is up to you. It is wise not to continually create new layers as the file will become very large and navigating through it will become a chore – just preserve the key layers if need be. Also do not be afraid to change anything if you feel it is wrong no matter how advanced the painting is; it is never too late to re-work problem areas!



Fig06

Step 7:

To the details then! You will have noticed from Fig06 that I had painted in some cracks, most notably the one running up the flat face on the left. However the overall surface still looks flat and uninteresting and so needs far more fractures and undulations. I started by erasing parts of the original grey layer (part2) to create highlights exactly as before. Knowing that the light is being cast from the top left I then traced a darker line to the left of these lines on the "Dark areas" layer where the shadows would reside. With the large shadow layer above all other layers it means that when erasing the grey it does not reveal a white anymore (Fig07).



Fig 07

Step 8:

In Fig08 you will see that I've added a lot more detail in the form of cracks and crevices as well as darkening the shadows around the top and bottom of the picture. The best approach is to be quite loose and free about the way you apply marks to begin with – if they are wrong you can simply erase them (if you are erasing from a layer such as the grey one, just add in more grey to undo it). There is no logical pattern or set of rules to follow here, just use your intuition and add detail where you see fit. This is when I use some of the initial marks made in stage 3 to suggest how and where to place the details. You can see when you compare this image with Fig06 that there is now more clarity and definition and the whole image looks less sketchy.



Fig 08

Step 9:

The final phase of the tutorial involves improving the detail further and using a customized brush to add a subtle pattern across certain areas to break up the surface somewhat. Starting with a default Dry brush I then opened up the brush presets and chose a suitable Dual brush and altered the Scattering settings until I ended up with a result similar to that shown in Fig09. You could do this on separate layers if you wish and set the blending mode either to Soft light or Mutiply depending on the area and desired effect – it is up to you. You can see in the picture where I have applied the marks, numbered 1- 4. With a bit more work and a few tweaks I arrived at the final result as shown in Fig10.

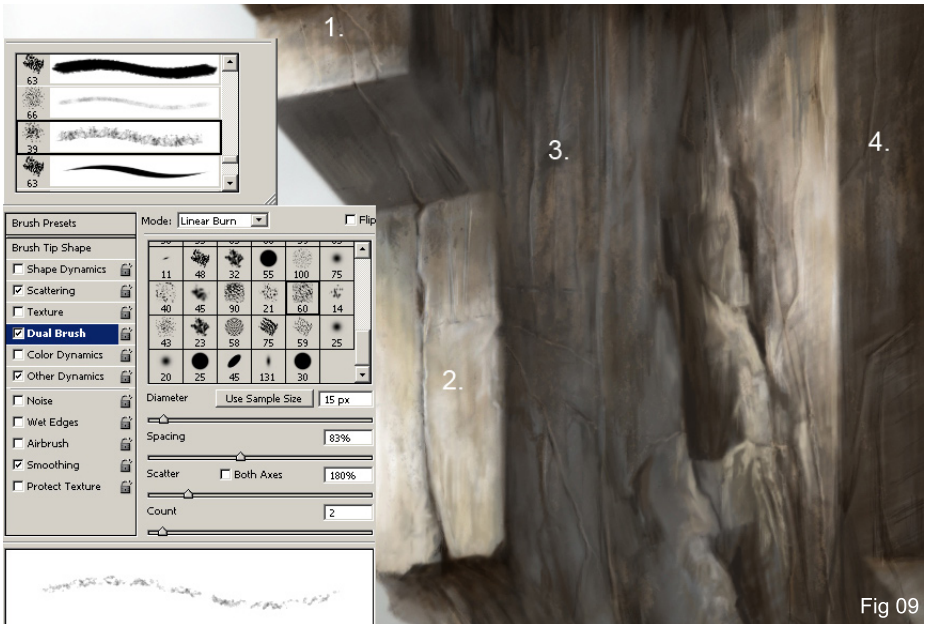
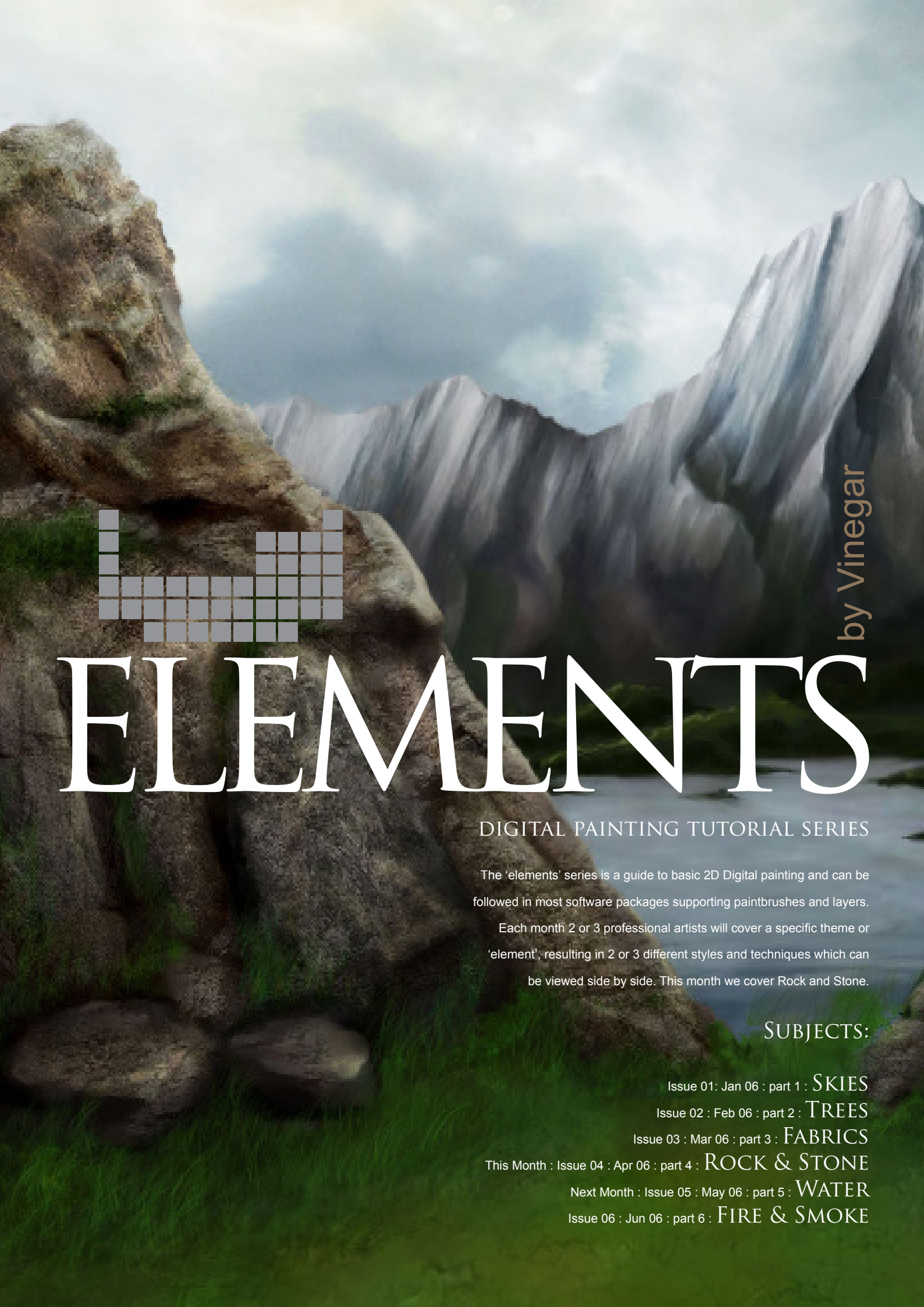


Fig 09


Fig 10

Tutorial by :

Richard Tilbury



ELEMENTS

by Vinegar

DIGITAL PAINTING TUTORIAL SERIES

The ‘elements’ series is a guide to basic 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers. Each month 2 or 3 professional artists will cover a specific theme or ‘element’, resulting in 2 or 3 different styles and techniques which can be viewed side by side. This month we cover Rock and Stone.

SUBJECTS:

Issue 01: Jan 06 : part 1 : SKIES
Issue 02 : Feb 06 : part 2 : TREES
Issue 03 : Mar 06 : part 3 : FABRICS
This Month : Issue 04 : Apr 06 : part 4 : ROCK & STONE
Next Month : Issue 05 : May 06 : part 5 : WATER
Issue 06 : Jun 06 : part 6 : FIRE & SMOKE

Painting rocks, mountains and stones

This tutorial will show you how to basically get the final scene (image 2) from this rough sketch (image 1), focusing on painting rocks from a close and distant view. I have to admit painting rocks and mountains was never something I focused on before, although I painted quite a few as backgrounds in my illustrations.So with for this scene I'll try to show the general progress and some tips about painting various kinds of rock structures. For painting this scene I used both Adobe Photoshop 7 and Corel Painter 7, but frankly speaking it doesn't really matter which program you're using.

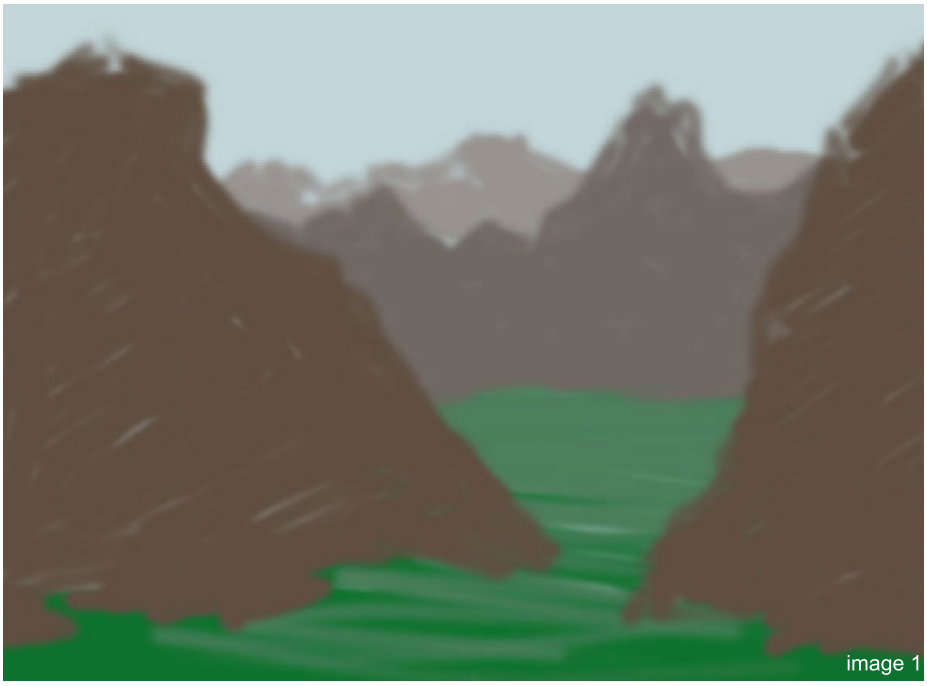


image 1



image 2

Choosing colour scheme and blocking in the shape:

In this case I have chosen a very natural colour scheme without any fancy, fantastic lights, thinking that it'll show you better how some things work. As for colours – it's not as simple as just picking grey for stones, green for grass and blue for sky. Actually there are colour perspective rules used by artists since Renaissance and a general law that works in nature – things you see in the distance are becoming more and more desaturated and begin to get a blue-ish tone. I know it may sound obvious but very often I see images that lack the depth because an artist didn't follow this simple rule.

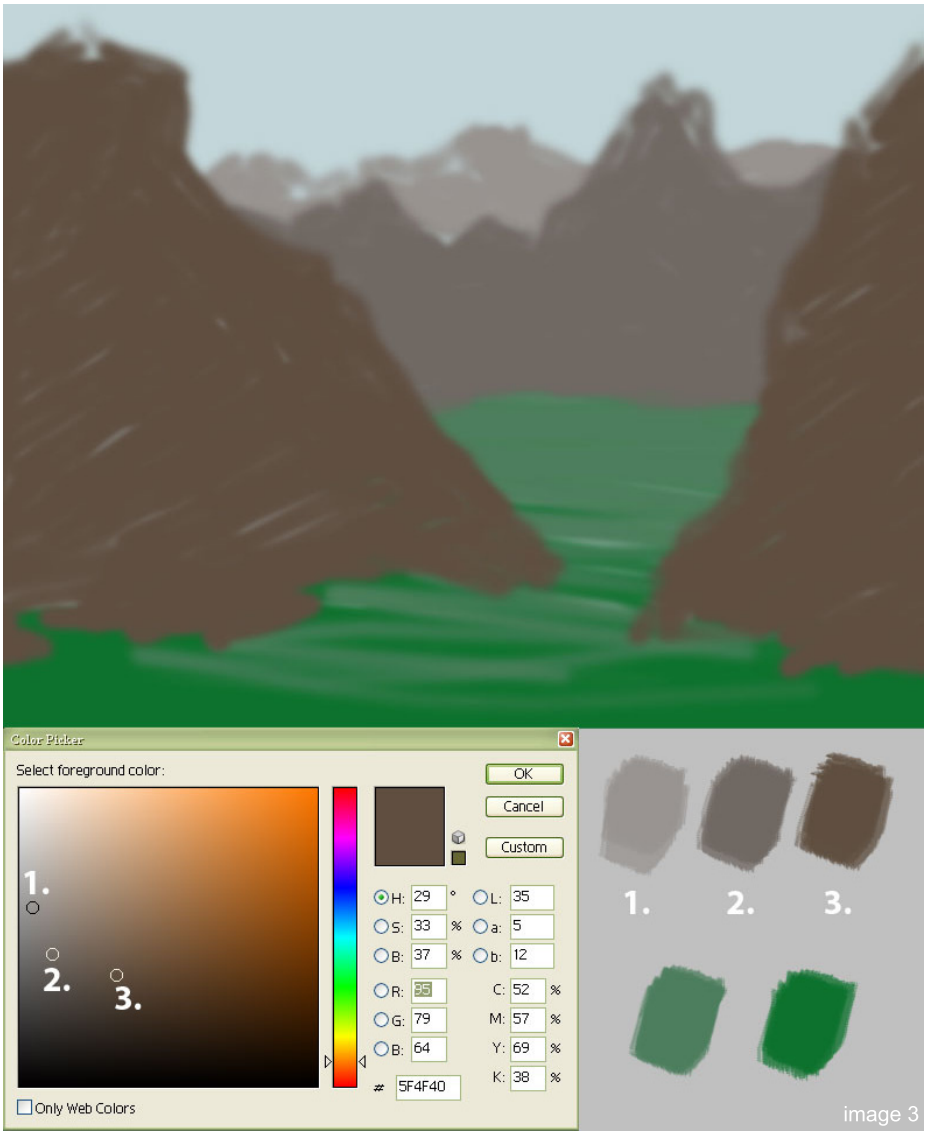
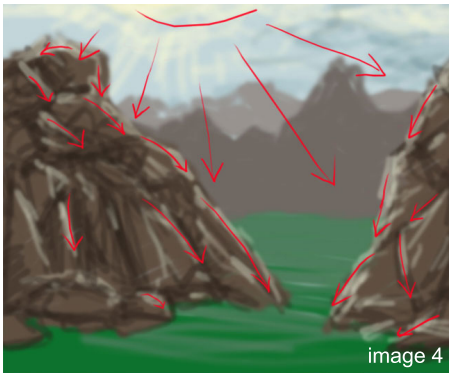
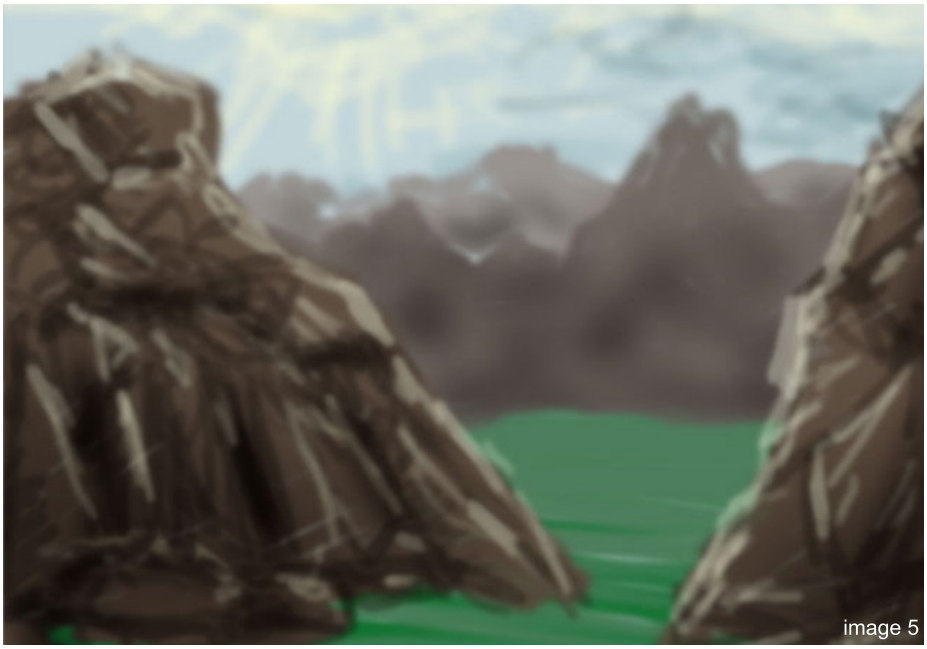


image 3

Draw some basic outlines of the rockface you're intrested in (image 3), I'd recommend to draw these two plains on separate layers as it will help you not loose the focus on each. At this point it doesn't matter what brushes you're using, you just have to block in the general shape. Choose colours as I mentioned before – here you can see the ones I chose – more saturated for the closest foreground, colour 3, and desaturated for the background,colours 1 and 2. The same rule applies to the grass of course. Right now you also need to block the general light source. As you can see on this picture I drew lines to show you how it looks like (image 4 & 5). Follow strictly the scheme you chose, remember that some parts will take


image 4


image 5

more light than other. Same goes for darker parts in places where the light won't reach it – see it on the picture (image 4) the ligthsource – darken them but only the parts that need it, not the whole structure.

Defining the shape (rocks on the first plan):

Right now let's focus on the rocks at the first plan. As for drawing the shape – there are no magical tricks here. Your best friends in this case will be Google for reference pictures. Try finding many various example and study for a moment how the structure of rocks look like. You can for example notice that very often small rocks will be at the bottom of the structure, also that often small stones, flat places and bigger stones are mixed alltogether and such observations tried to implement in a rough sketch (image 6 & 7).

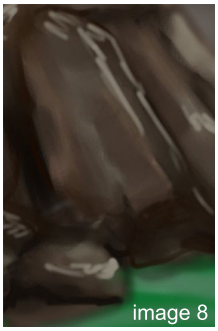

image 6

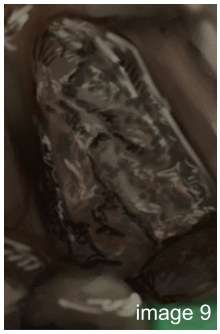

image 7

A nice trick here – use brushes with a low opacity, this way you won't loose your basic light scheme so quickly (although you'll probably need to correct it very often and you'll see that in a minute). You can blend the general structure you have using Photoshop's low opacity brushes, smudge tool or Painter's blenders – it's all up to you, just remember not to overuse them later in final touch up's.. Right now you're just working on a structure, not on the details so it can be as smudgy and rough as you like.

Creating a structure:

Now the general rule is to work from big surface to small details. When we have a general shape, it's time to focus on rendering smaller bits of rocks. Let's see the general workflow here (image 8, 9, 10 & 11). Right now you should've seen many pictures of rocks already so try to add some more details to this structure using what you noticed about stone's structure (see images 8, 9 & 10). Also try to think of such stones as a 3D form, don't forget it has it's own depths and is lightened from one or more sources.


image 8


image 9

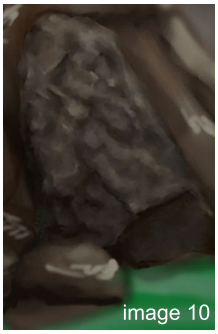

image 10


image 11

It doesn't matter what brushes you're using. In Photoshop I'd recommend standard brushes with low opacity and flow and in Painter I usually use Digital Airbrush or Detail Airbrush and later blend it a bit with blending tools. The outcome will be really similar. In image 11 you can see some textures added to make it more realistic..

Using your own brushes and textures.

NEVER, and I really mean never, use directly photos for creating textures. Well, I can't forbid you anything but if you're using photos you're not really painting, you're just making a photomanipulation and that's not what we're doing here. Use photos to make your own textures and brushes with which you'll paint later. Also – whenever you use some photo make sure it's royalty free (there are plenty of websites that offer such photos with no credit needed) or, well, take some yourself ;).

Add bits of texture in various places but don't do it mindlessly. Try to imagine which texture will be better in which place – some are more flat, some have very rough structure (image 12). Don't use one texture only, mix them together, experiment with settings. Add them to a new layer set to "soft light" or "screen" or any other blending mode depending on which will look better. And remember, there aren't any strict rules when it comes to painting. It's always a constant experiment and every painting is done in at least slightly different way. Also try to add some depth by painting with custom brushes. You can see here how mixing various textures and brushes gives you a more intresting results (images 13, 14 & 15) than just flat pasting a random photo.

As for creating brushes (I think Photoshop will be a more useful tool here, although you can try and use Painter, for me Photoshop's brush settings are just more intuitive) the same rule apllies, experiment to create various ones and have a bit of fun with your own brush settings, opacity and flow. Let's take a look. Images 16 and 17 shows how I created this brush. Image 16 is a cutout I did of some royalty free photos, image 17 is a brush I defined after playing about with it a bit (erasing some parts, repainting others). Use Edit > Define Brush in Photoshop and voila! You have a new brush. Here I'm showing a few I created and used to paint this picture (image 18). But you're not done yet,

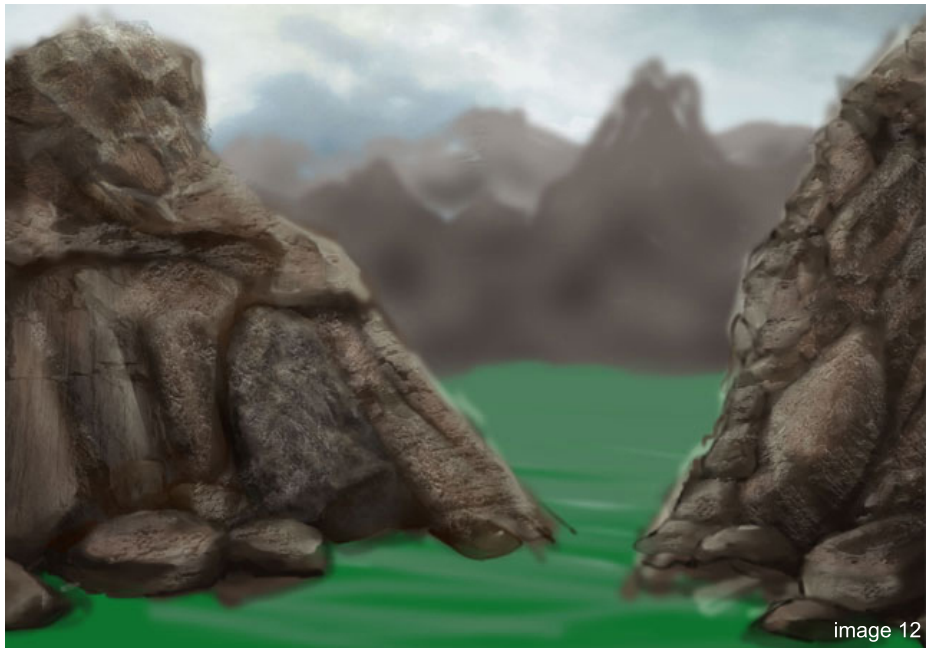
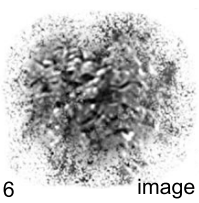

image 12


image 14
image 13
image 15


image 16


image 17

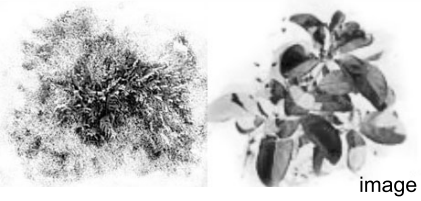

image 18


image 20

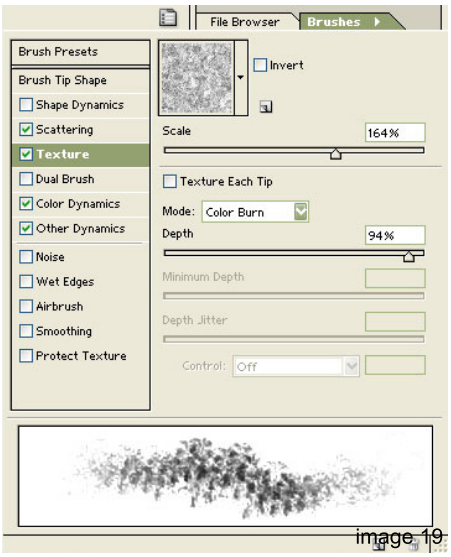
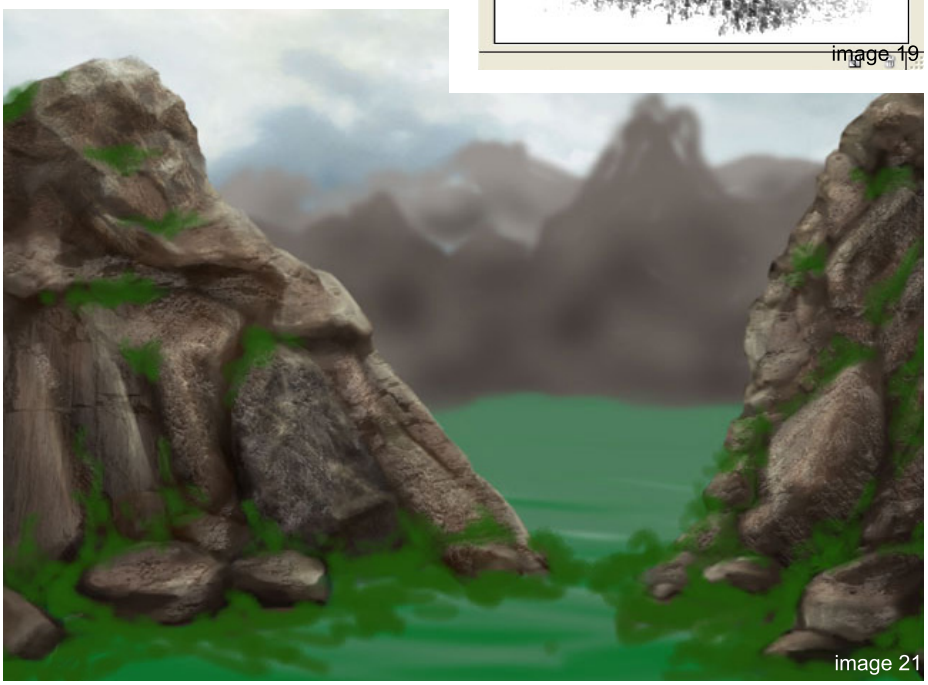


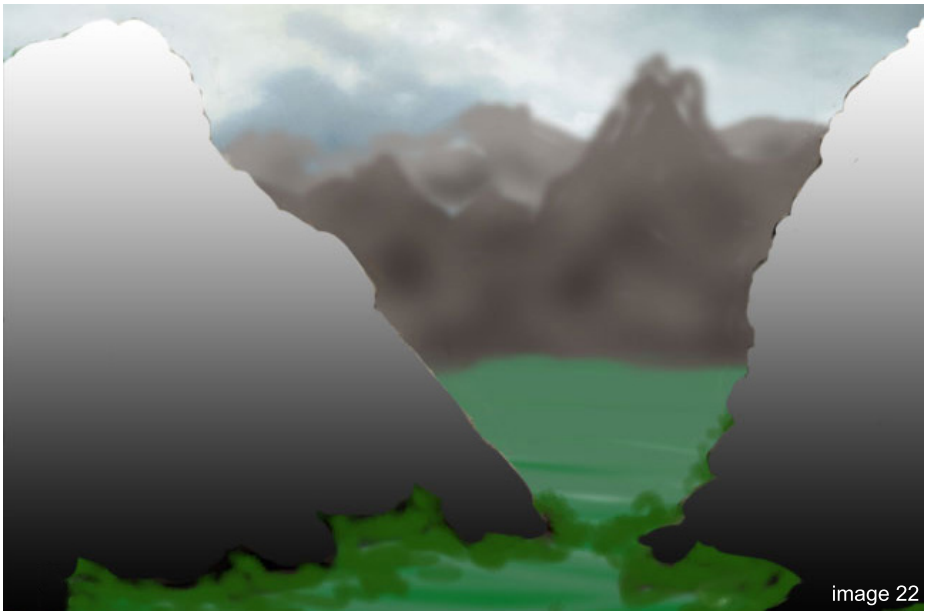
image 19

now have some fun with the Brushes options (image 19), spend some time to see how it'll act with some scattering options, play with adding a texture to it, change it's opacity, flow and dynamics. And save your best results. Now you have a whole palette of new ways to add some more depth to the picture. You can see (image 20) how quickly you can achieve something resembling bushes just by experimenting with your newly created brushes.

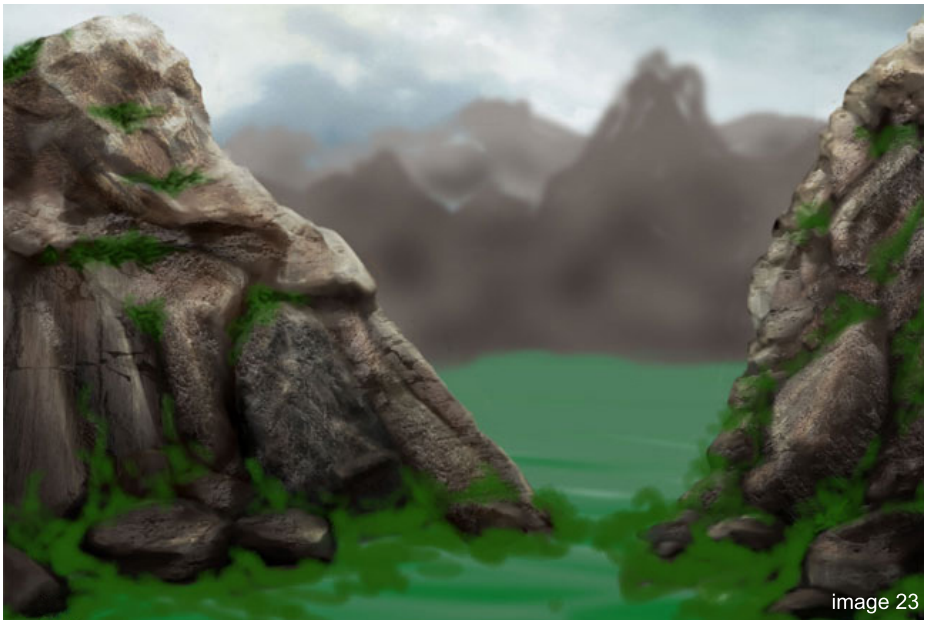
Setting rocks in the environement

Now the reasonable thing to do, would be to set your rocks in some environment so they dont look too fake (it's a simple thing of fixing the lights and adding some greenery to it). As you probably have already noticed, low rock structures are never completely bald so adding some grass and moss will make them look more realistic (image 21). And now here's a little trick on how to fix the lights. This far into your image you probably might of lost the lightsource a bit. At least I always do. So what I do is create a new layer above the rocks and fill it with a black and white gradient (image 22). Then I change the blending mode to multiply. This way the lower parts, which the sun can't reach, became darker (image 23). Compare image 21 and 23, and the difference I think is obvious.


image 21


image 22

Right now you're pretty done with the rocks on foreground. Of course later on, some additional touch up's will be needed to blend it well with the rest of your picture, but as for now let's focus on the background.


image 23

Painting rocks and mountains in the distance

The general workflow will be, of course, similar. What's most important to remember, is that things in the distance won't have as much detail as these on foreground. If you'll add too many you'll lose a feeling of depth as everything will look too flat. Another important thing is what I mentioned at the beginning. For things in the distance use more desaturated colours than the closer ones. With all that in mind and after checking references just start to render the general shape (image 24, 25 and 26). When you're done with it start working on smaller details and more specific shapes of rocks


image 24


image 25


image 26

(image 27, 28 and 29). The last useful trick is to add some grain to it in the end (image 29). You can use Photoshop's Filter > Noise > Add Noise or Painter's Add Grain tool to get this effect. Adding textures can also work fine, just remember it needs to be less sharp than the ones you used on foreground.


image 27


image 28

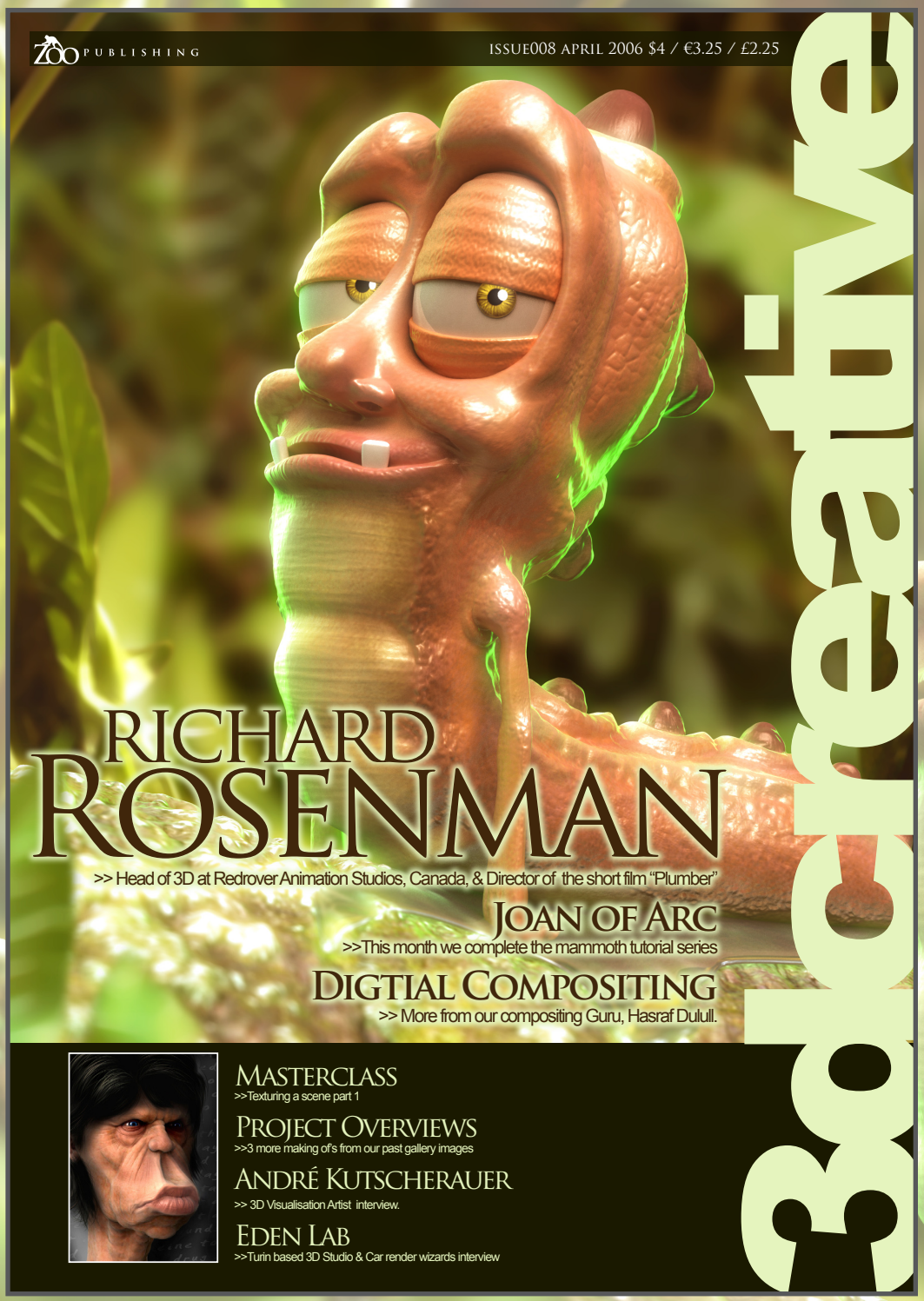

image 29

And you know what I'm going to say now, just take one last look at what you've done and add adjustments if needed so it all looks more natural. And you're done!
I hope you'll find this tutorial helpful :)

Tutorial by:
Vinegar
vinegaria@gmail.com
www.vinegaria.com



Zoo Publishing presents the new issue of 3dcreative magazine a downloadable monthly magazine for concept art, digital & matte painting for only $4US



visit www.3dcreativemag.com to download the free 'lite' issue, the full issue, subscription offers and to purchase back issues.

ZOO PUBLISHING




THE MAKING OF
FAYDRUMS
BY BENITA WINCKLER

The making of Faydrums

I did this some time ago, looking at it now, there are some parts I would do different. But I'm still happy about the overal mood of the image. The whole piece is based on one of my ever returning dreams; shining green water and a forrest full with trees, older then the first big cities.

I started sketching very rougly with Photoshop´s standard brush's: Airbrush Pen - Opacity Flow on a small sized sketch - later stretching the sketch to the final size of 3318 x 5782 px at 300 dpi.

At first I was thinking about giving her lilywhite fairy skin, but later I dropped this idea and settled on a more normal looking tone (image 1).

To get things as realistic as possible, I have used some of my pictures that I have saved as reference. This is especially useful for the drawing the hands and feet (image 2).

Next steps is her clothes and then the background (image 3).

Working on her outfit, was quite simple as it's very warm in this forrest, so there was no need for drawing much clothing (image 4 and 5).


image 1


image 2


image 3


image 4


image 5



Enough work on the elven girl for now so lets do some work on the background, which looks very messy right now (image 6 and 7). I have used a few textured brushes to get a bit more variation in my brushstrokes, but in the end I switched back to my usual 2 brushes: the “soft round” with other dynamics set to pen pressure and the standard “airbrush pen opacity flow”.

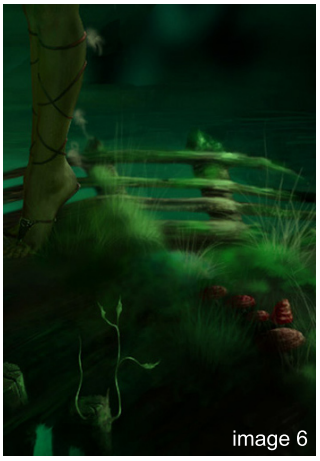
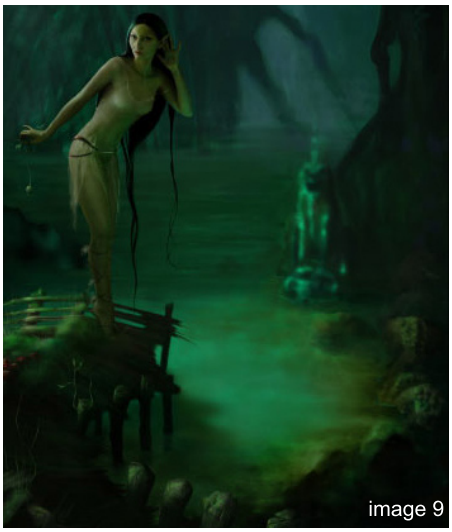

image 6

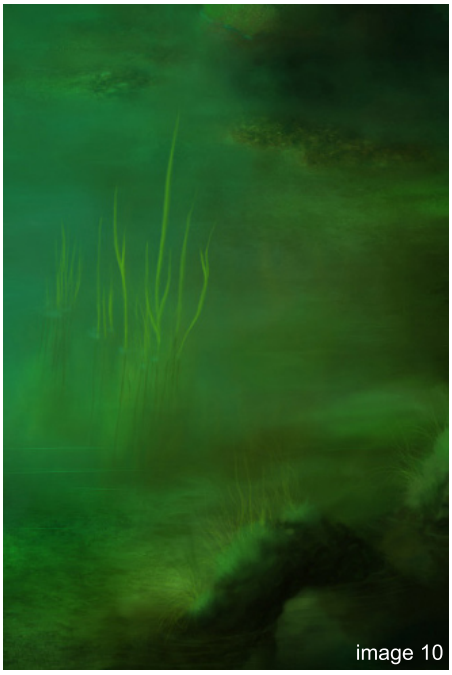

image 7

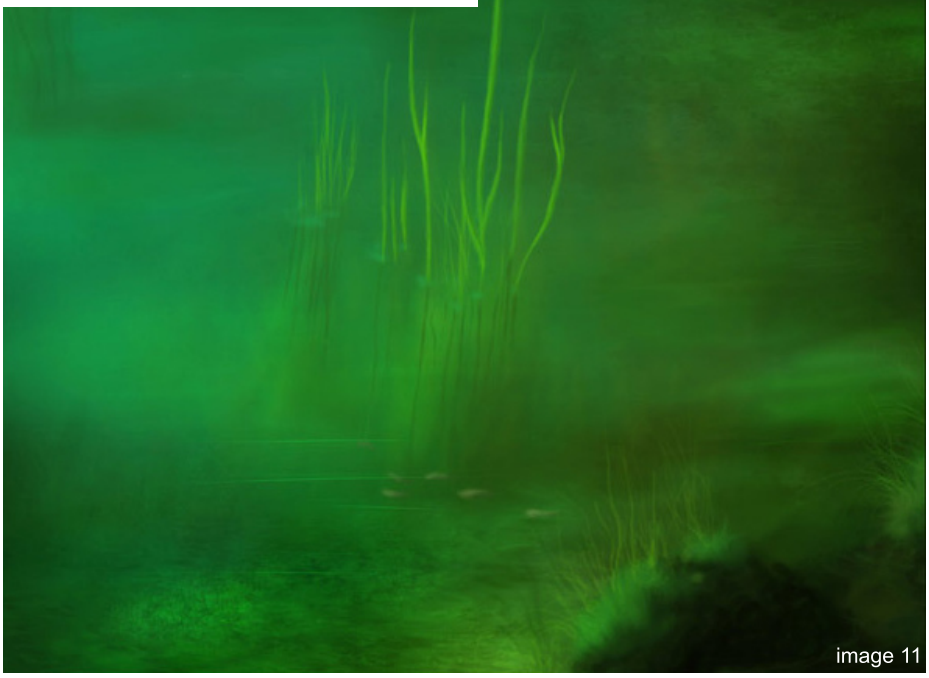
Using some of the skincolors that were brought from the background. I started working on the pond. Removing the old stone figure, i’ve added some water ripples by smudging slightly over some parts of the ground texture (image 8, 9 and 10).


image 8


image 9

I have included also some tiny fishes in the pond. I guess no one can really see them, but I’m happy to know that there is life in the water (image 11).


image 10


image 11

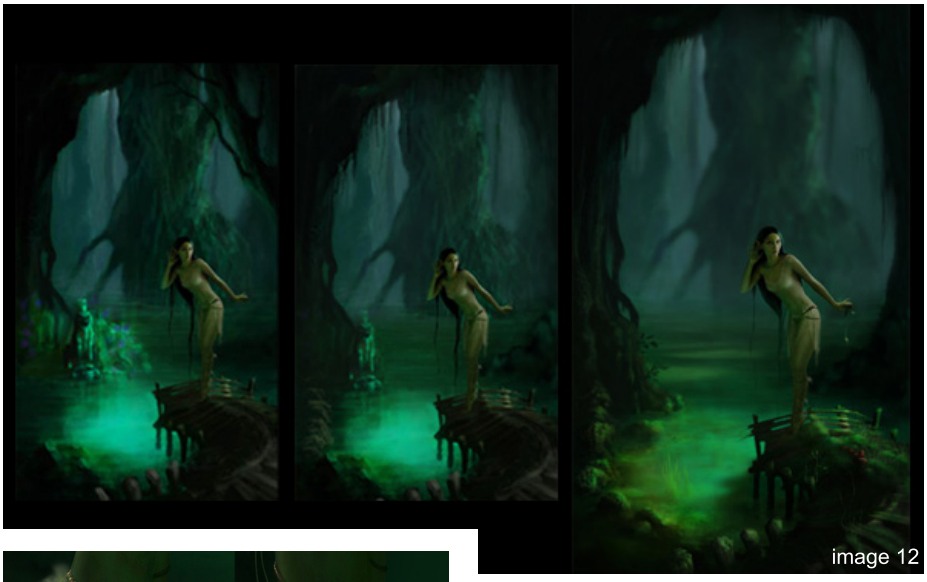
Here are some inbetween steps of the composition (image 12).

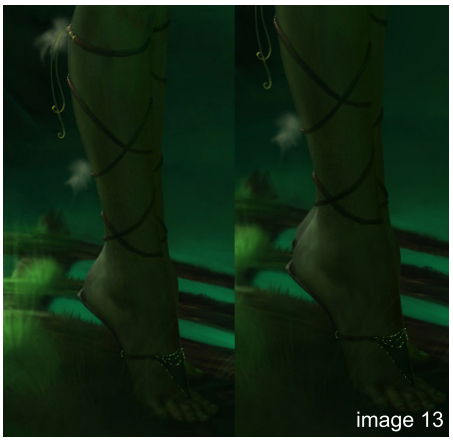
Here are some close ups of the Elven shoes for the Elven lady (image 13).

Right, it's now time to work on the whole image. The background is way too blurry and undetailed right now and the lighting could be improved too. I was thinking about the large "negative space" for a while but then decided to stay with the huge background as I wanted to show size of the trees far in the background (image 14).

As this whole idea for this image came from a recurring dream, I have given her a poppy flower to carry as this is a symbol of Morpheus the god of the dreams (image 15 and 16).

Working on her black-blue hair, I decided it would look rather good to give her some long horns on her head (image 17).


image 12


image 13

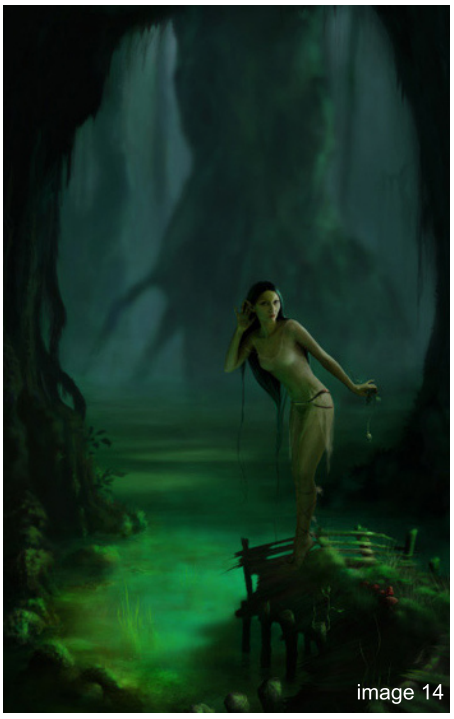
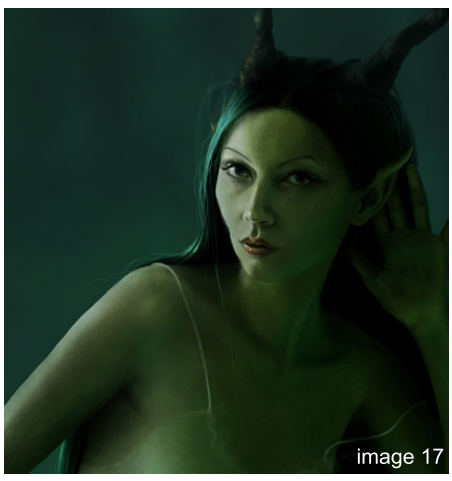

image 14


image 15


image 16


image 17

I was aiming for a wet-haired look as the old pier/path is broken at some places, which indicates, that she might have to leave the path from time to time (image 18).



image 18

Adding a rope bridge was to lead the viewer deeper into the forrest.. and more birdies (image 19).

image 19

To give the image a bit more life I have included some birdies flying in from the left (image 20).

I have add a little more paint on her dress (image 21).

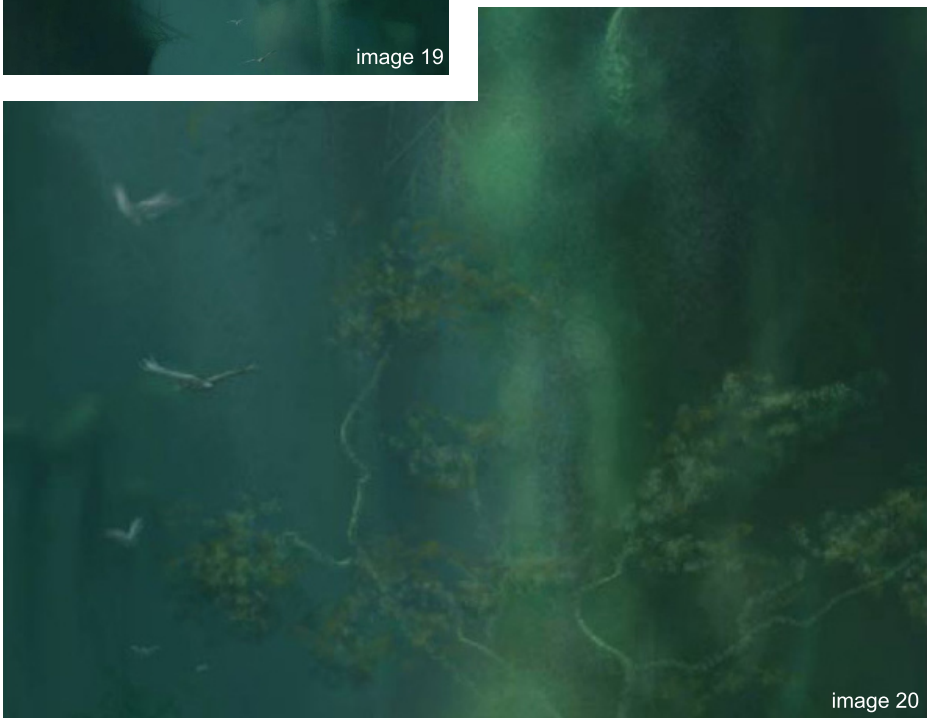


image 20



image 21

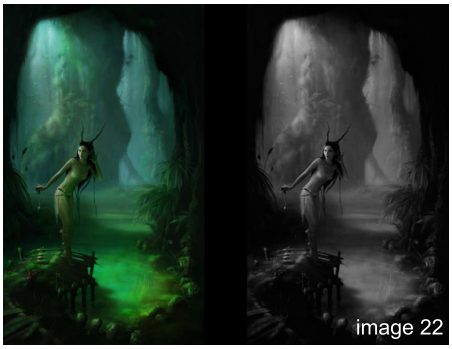


image 22

To set the right mood for the scene, I have added some sunbeams. To check if the image works with the new lighting, I've produced a grayscale image by making a copy of, setting the layer mode to "luminosity" (on top of a black filled layer). And it also helps to flip the image from time to time to get a view for a different angle (image 22).

Some additional highlights on the ferns and now I'm finished! One last final closeup of the tiny blue singer with an approximated weight of 11 grams (image 23).

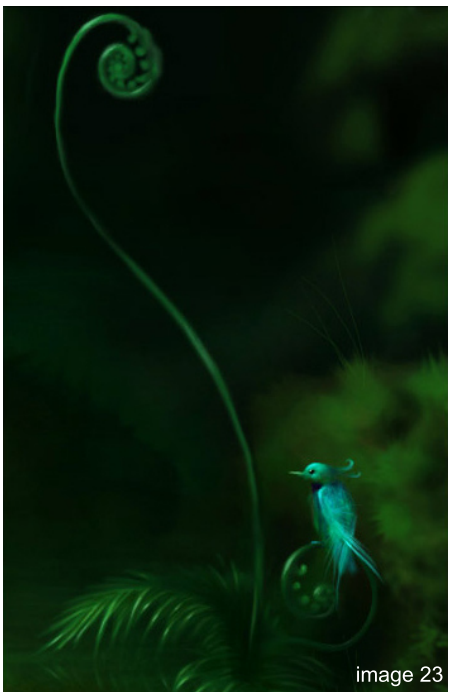


image 23

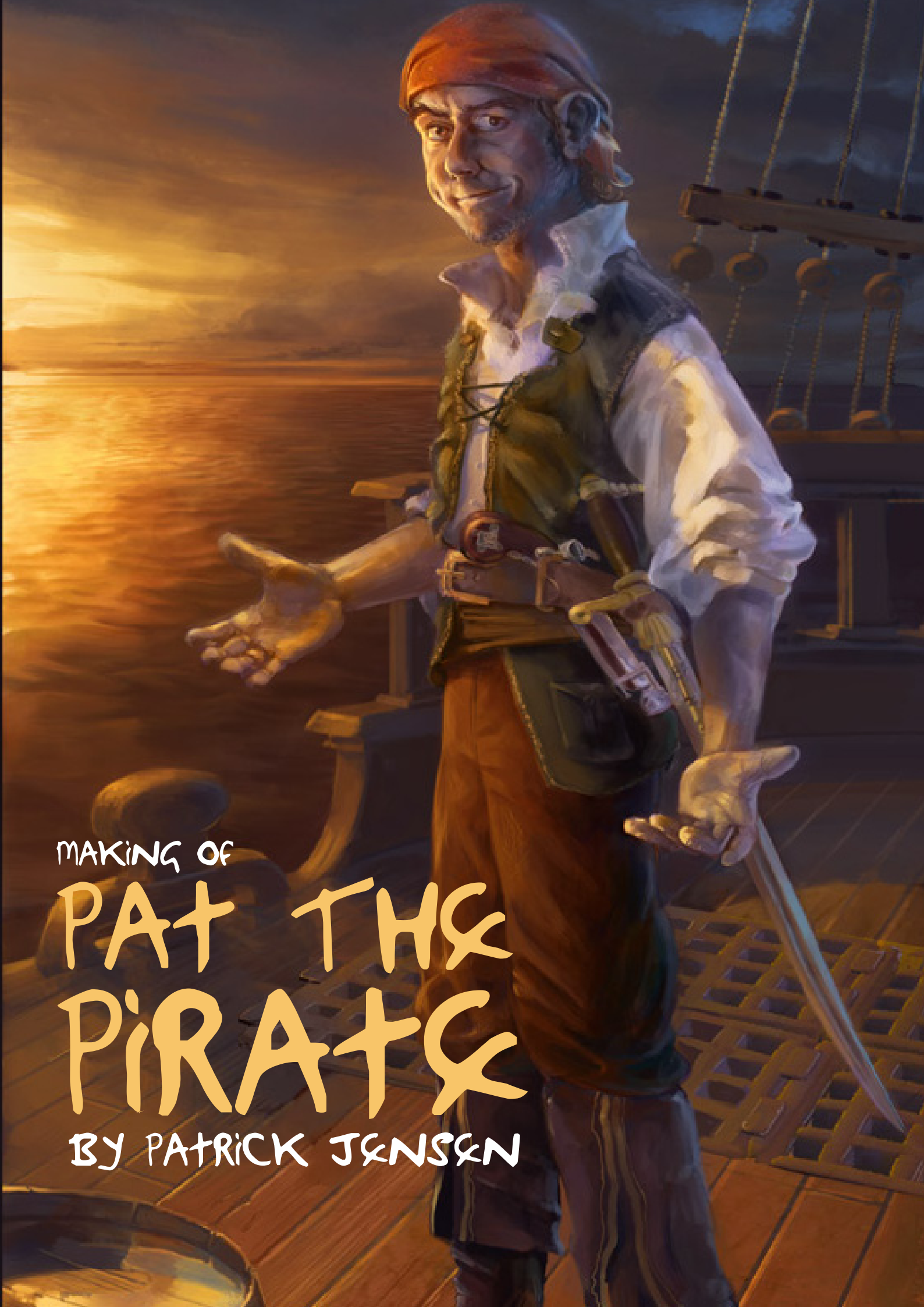


Making Of by:

Benita Winckler

dunkelgold@gmx.de

http://www.dunkelgod.de


MAKING OF
PAT THE PIRATE
BY PATRICK JENSEN

PAT THE PIRATE

Half of what makes form, compositions, and lighting work is values. So if a painting with multiple light sources, or a complex mood and pallete throws you a curve ball and prevents you from just painting, try concentrating on just three values, because you can always add the tricky colours later. As is the case with this painting, which actually started as a quick sketching practice, but turned into a full fledged painting.

I wanted a warmer piece...so I decided on the low saturated purple as the mid tones for the face. I also wanted the main light source to be like an orange sunset...and the shadow, tinted to a dark maroon.

As you can see from the brush strokes, I have the stylus pressure set to opacity only, not size. Putting size on is a great way to get details later....but I find it frustrating when blocking in areas of paint. I was looking in a mirror also for the facial expression, with only a desk lamp on, during the afternoon (Fig1).

You'll notice that for the face, all there is, is purple for the mid tone, dark reddish brown for the shadows, and the yellow for the highlights (Fig 2).

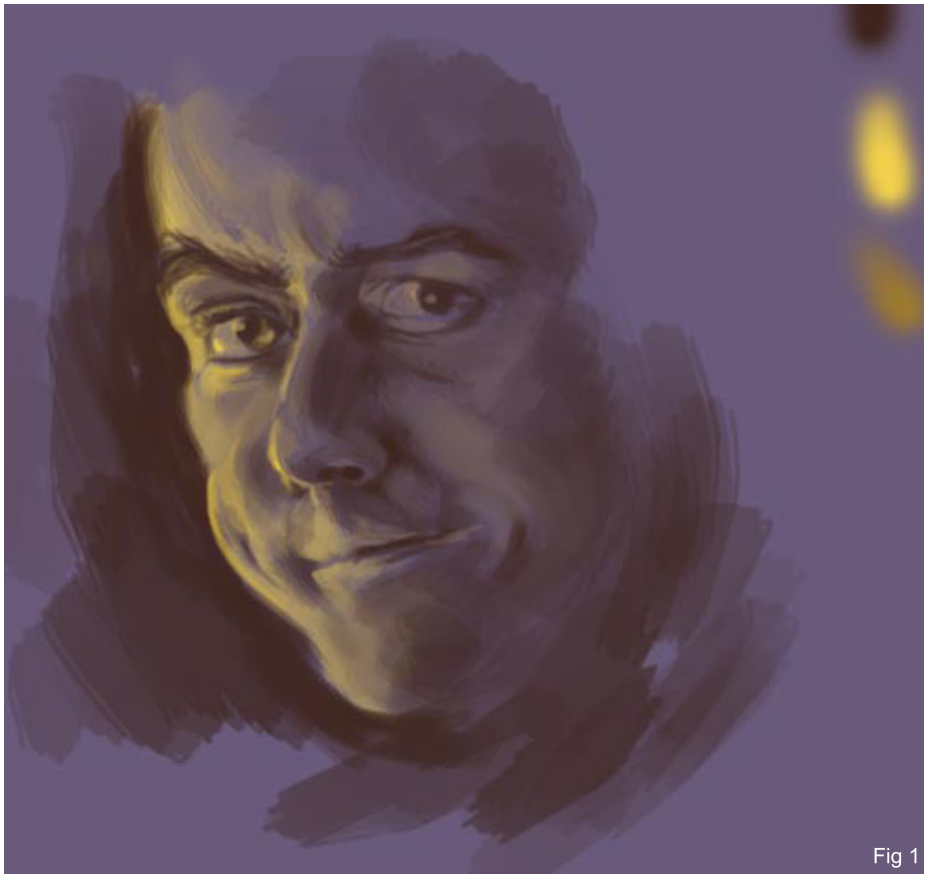


Fig 1



Fig 2

A little more colourful. Paint with three values (local colour tinted by environment, highlight, and shadow colour), then what was added, was a layer on top of our painted layer, but it is set to COLOR. I painted just faded, big strokes of bright bright orange, over on the left of the face. Another layer was set to HUE, which I painted the blueish tint on the shadow areas of the face. I tried to get the colours right, then add these layers for adjustments. It doesn't always work, it's just an option and way of trying out different tints, texture, and nuances - throwing some "paint" around on a different layer so you don't muck things up :) (Fig 3)


Fig 3

So we've got our layers from top to bottom like so (Fig 4):

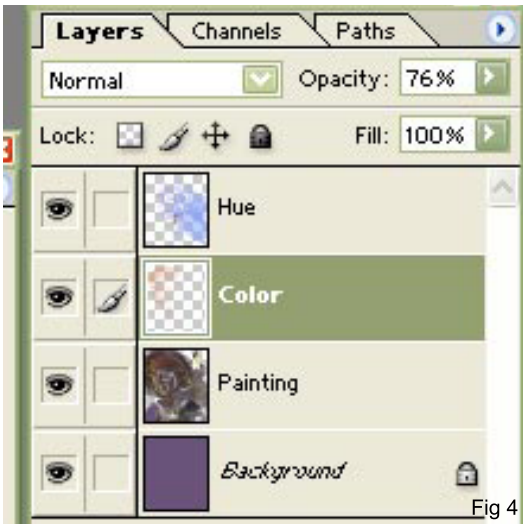
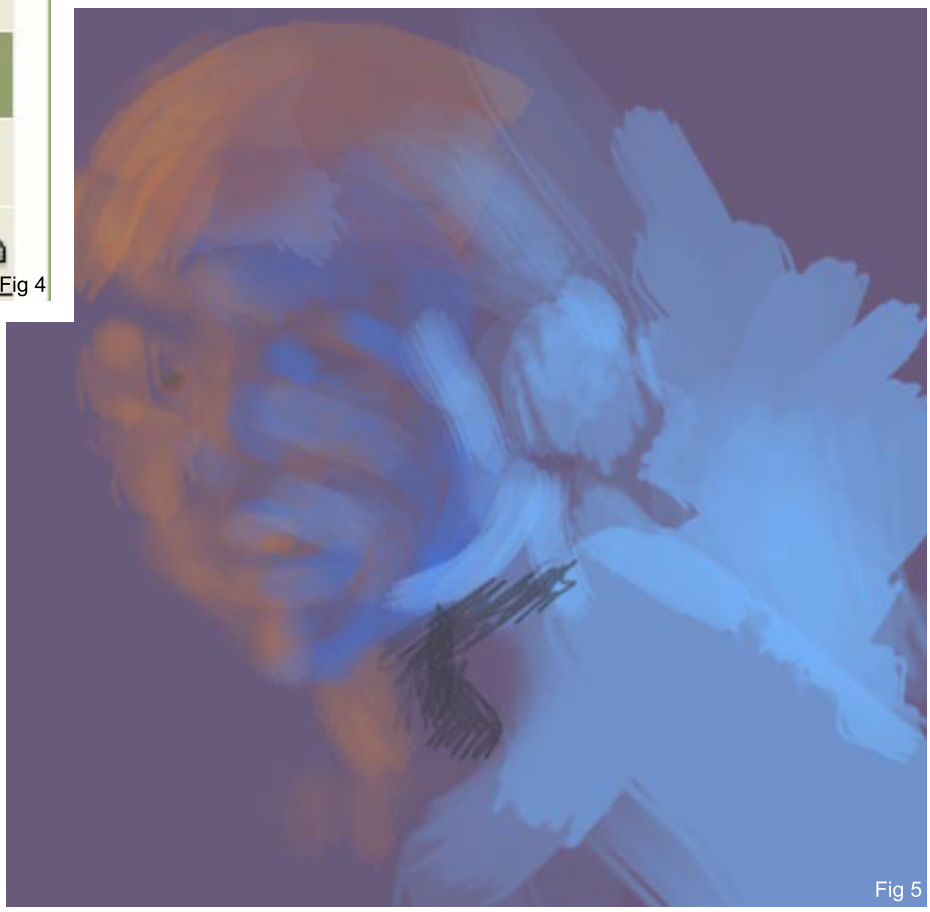


Fig 4

The Hue layer is optional. The main ones I keep going back to are colour, and overlay. Now, I added those layers just to see how it could turn out. I will continue painting in the Normal layer, with the others turned OFF, so I can keep blocking in the local colours, again, just concentrating on my original colour selections. I will then turn the extra layers back on, and continue trying new splotches of colour adjustments.

Although I never paint with the Colour, and Overlay layers set to Normal. Here is what they look like when on Normal, without the painting underneath (Fig 5):


Fig 5

Remember, you can always turn down the opacity of the layer, and we'll be adjusting Levels and Saturation later....it's important to just keep it in drive, and keep painting, but with those layers back on, we have this so far (Fig 6):

Cause I was having fun with this one, and it was an exercise, I expanded the canvas to see where things would go. Planning and sketches is great, but sometimes those doodles can turn into something. Below is a progress shot, without the adjustment layers (Fig 7).

If you're curious as to how big I'm working - here is a 100 % crop of the face (Fig 8).



Fig 6

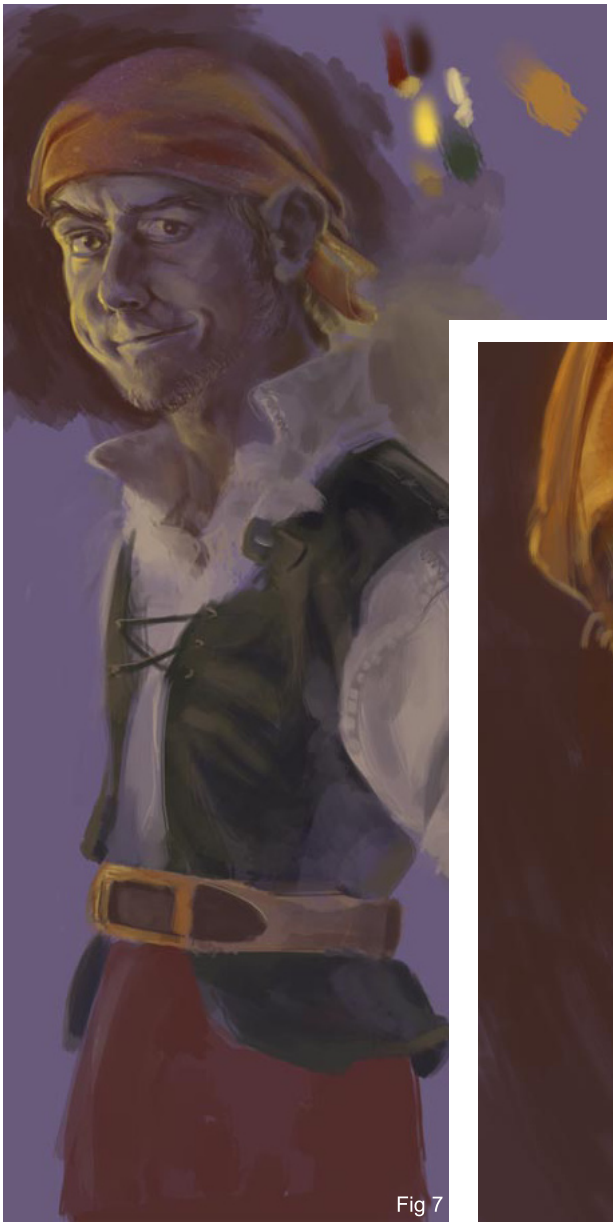


Fig 7



Fig 8

If it's for web, or a Maya background...I usually work double of the final resolution. If you go to Window > Documents > New Window ... that will bring up an "instanced" (to use Maya terms) window. Set one window to 50% to see what it looks like from far away, and paint in the other window set to 100%. Hope that makes sense. Also, if you don't know this tip already - The keys [and] on the keyboard change your brush size. Hitting 1 - 9 on the right side of your keyboard changes the opacity of your brush from 10 to 90%, with 0 making it 100%. Holding Alt gets you a quick colour picker. B is brush, E is eraser. H is the hand tool, for moving around the big document. As with any programs, knowing a few shortcuts gets you concentrating more on the art stuff than breaking your flow with menus and buttons.

Here is a shot of the hand, rendered again in monochrome (Fig 9)...later adding the fun adjustments. I tend to paint with low saturations for some reason. Maybe because I mostly paint at night, or in a dark lab, so the contrast seems more intense? I don't know, heh. I didn't even think to fix it till later...

Another note on layers. One of the goals of this piece was to keep it as "painterly" as possible. One way to force me into doing this was keeping all the paint on one layer. Colour adjustments don't count. Now, as you'll see soon, it's good to have layers, when blocking in an environment. Also, if you're not sure about how something will look, add a layer, and paint it to see. If I like what I just did, I'll Merge all the Normal layers back together, and continue. This helps keep things organized and unified....cause as you might know, layers can get into the hundreds, heh.

With the colour layers, you're trying not to use these as crutches. You can actually use an approach of painting in purely black in white....then adding colour layers and making

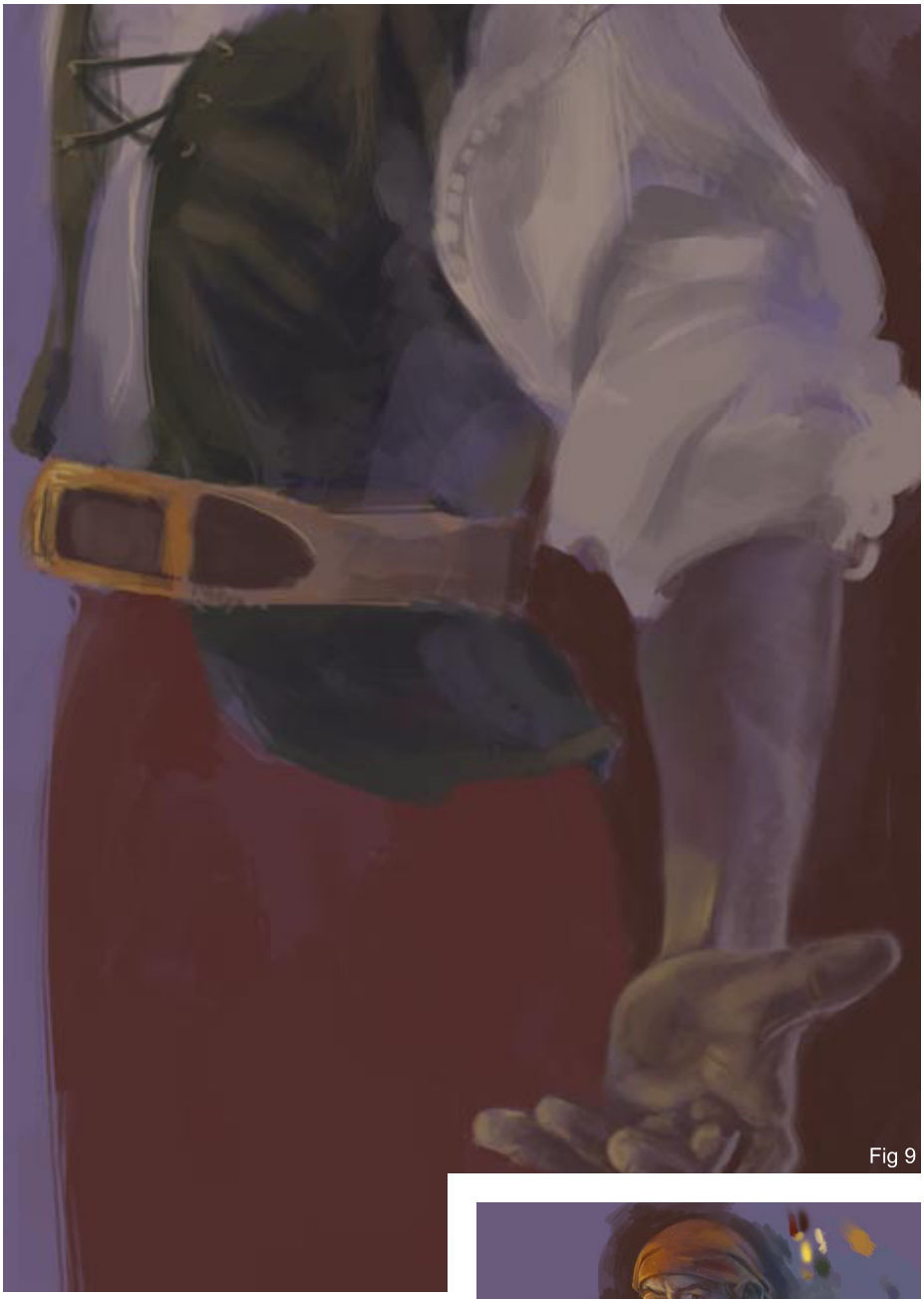


Fig 9

a piece out of it (like the dragon on my site under Progressions) As others might say, and I, from practice believe too...that shooting for the right colours at the start is much better for you in learning how light affects objects and their colours. A guessed at what the green vest would be in light, and shadow....and found out later, adding some low blues, and reds in there do help it out. So that's what these layers are there for. Try getting it right the first time, but use the tools to adjust and elaborate your painting (Fig 10).



Fig 10

Here (Fig 11) you can see how I'm blocking in the sky and, heh, water....yahhh. I also roughed out the rest of the figure, and a possible sash....which I ended up painting out .

Remember when I said layers can get overwhelming. Well above is just that. I'm working with a multi-planed landscape, and am moving around objects to see how the composition could work. Most of those are set to normal...because I applied, or baked (whatever term makes sense) the Colour, Hue, and whatever other layers I tried into one normal layer, Layer 1. So, each layer is another element, that I'm painting, and seeing how it works. Once I like the composition, I'll squash all of them together, so I'm back to one layer. And then I'll continue detailing the piece, and unifying it's elements.

A quick word about the masks (Fig 12) You can see Layer 1 has the figure with the dark maroon. I used the wand tool to grab the maroon around the figure, then selected the second button on the bottom of the Layers pallete (it's that dark square with a light circle). That creates a mask of that selection. So now, I can paint whatever of the background, and not worry about going through the character. And, as you can see below, the edges of the character are fuzzy because of this. Again, once I flatten everything, I'll repaint most things and make the character feel like it's painted in with the piece (Fig 13).

After receiving a comment on possibly adding a cooler light source coming from the right.... I tried a layer, set to Overlay. Which got the results that person, and I was looking for (Fig 14).


Fig 11

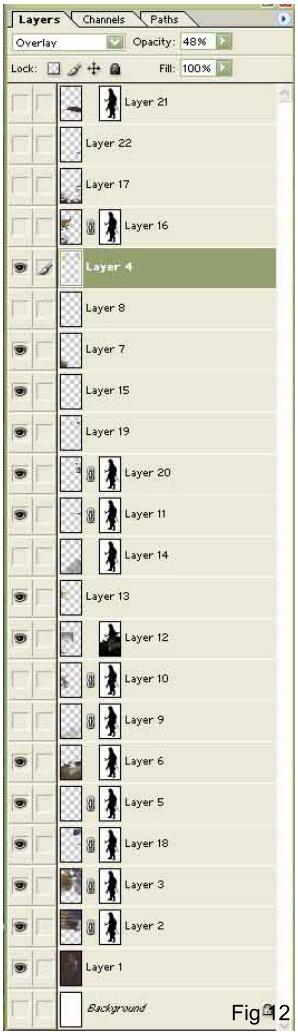


Fig 12


Fig 13


Fig 14

Ok, check out this (Fig 15). This was right after merging all the layers so I'm down to one again, to continue painting. I did the left, thought it was fine, and was about to move on and keep working. But I thought I'd try and see what it looks like to mess with the Levels. And bam...now the piece pops...has a fuller value range, and is more saturated. Now, this might not be your intention for the piece, if it were the Antarctic you're painting, you might not want to do this....but my intention was a colourful and vivid piece, and I thought the left was exactly that...till you experiment with Levels, Colour Balance, etc..



Fig 15

You might have noticed I repainted the sky entirely. This was after a night's sleep and realizing what I painted the night before was just horrible, too detailed, and it interfered with the character. So using the same pallete I just stroked in a more calm sky, which helped pop his face out more.

I put what I had so far into Maya, lined up the camera, and modelled that grate you see on the deck, applied it to a layer, erased where the figure intersected it, here is a first stab at a result (Fig 16). I end up basically repainting the entire thing, but getting perspective on something like that in 3D is very helpful. The actual planks, were done using the Polygon Selection tool in Photoshop, clicking the vanishing point, clicking way in the foreground, twice very close to each other, then going back to the vanishing point....making thin triangles of selection, from which I painted the dark shadow colour, then moved the selection right a few pixels, and painting in the bright orange highlight, making sure to break up the highlight and shadow so it looks like wood, and not pixelated lines. Then a photo I took of some moss was thrown over the area by the pirate's



Fig 16

feet, set to colour dodge, which created a nice texture.

Here is a 100% zoom of the final left hand so you can see how rough things get (Fig 17). Anatomy's not perfect, but it worked for me, heh. You can see the the small details, on the vest, and the hand creases, and the very blotchy strokes making the fingers....but because it's such a high resolution....zooming out, it looks very tight...or somewhat tight, heh. Remember, when painting, hold ALT for an instant colour picker.


Fig 17

Here is the finished work (Fig 18). A few details have been fixed recently from a few comments people have made. And the goals of the piece were met....to experiment with a broad colour pallete...try adding subtle textures, render a full figure, and try to keep things loose and painterly. Hope you gained something by this, even if it's just a new keyboard shortcut...heh.

Yeeeearrree!!! And have a mighty fine day by thunder!!!

Have a good one!


Fig 18

Making of by:
Patrick Jensen

patrick.jensen@gmail.com
www.metavisuals.com


MAKING OF
THE PARK
BY DAARKEN
DAARKEN



The Park

The goal of this tutorial is to give you some insight into my process and to show how you can achieve a believable illustration using colour and value as opposed to concentrating on rendering.

The Initial Lay-In

For most of the painting I keep it zoomed out to 25% so that I can see the entire piece as I am working. Sometimes I will zoom in to 50%, but I try not to zoom in any more than that. If you work at 100% you will not be able to see how the painting looks as a whole, and will often times end up over-rendering. Working at 25% will also help you create a more loose painting. Another helpful tip is to constantly flip the image so that you can better see your errors and how your composition is working out. I usually work for a while one way, flip the image and paint on the flipped version for a while, and then go back and forth until I am finished painting. Sometimes I flip the image upside down as well.

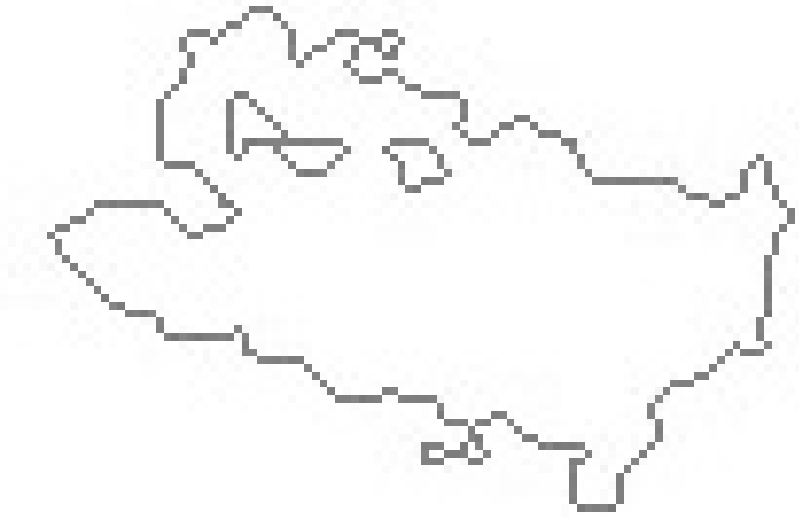


Fig 1

I like to start my paintings by laying down a basic coloured background and large silhouettes. At this stage I am using a large brush and am only concerned with shapes and composition. The brush I start with is a Photoshop default with opacity set to pressure (Fig 1)

Colour

After establishing some basic colours in the first stages I will then go back and tweak the colours more to my liking. Here I wanted some warmer colours to give you more of a sense of a sunny day. I hit ctrl+b to bring up the colour balance menu. Here you can use the sliders to change the highlights, mid-tones, and shadows. I will also change the levels in conjunction with the colour balance. I also wanted more of a “glowing” effect on the man’s jacket, so I decided to use colour burn. Most people will tell you to never use the burn/dodge tool, but if you know how to use them they can be a great tool. What I do, instead of using the dodge tool, is to set the actual brush’s setting to “colour dodge” from the drop down menu. I want a yellow/orange glow, so I pick a darker version of the colour that I actually want. This way you can build up the glow slowly. After I am pleased with the new colour scheme I continue blocking in shapes, but still leaving things loose.

Fig 2

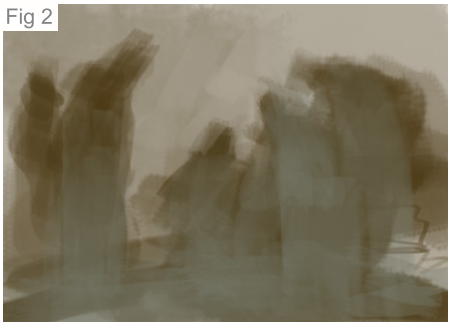


Fig 3



Fig 4



Fig 5



Final Stages

Now I start to refine things a bit more and add in the details of background and middle ground elements. I added some shoes to the guy on the left, but decided that they were too distracting, so I let them fade off into shadow. One thing to really pay attention to are shadow shapes. They can really help to bring a picture to life and to also suggest form without having to really paint the entire image. Now I start to refine the light and dark side of the trees and add in the bench. The blue I used on the bench was a little too saturated, so I had to go back and desaturate it. I leave the shapes in the background large and unrefined so that they do not distract from the figures. This also adds some atmosphere and depth to the painting. I feel pretty good about the painting so I sign it and go eat cookies.

Fig 6



Fig 7



Fig 8



Fig 9



Fig 10



Fig 11



Fig 12



Fig 13



Fig 14



Fig 15



Fig 16



Fig 17



Making of by

Daarken

www.daarken.com

daarkenart@daarken.com

DIGITAL ART MASTERS

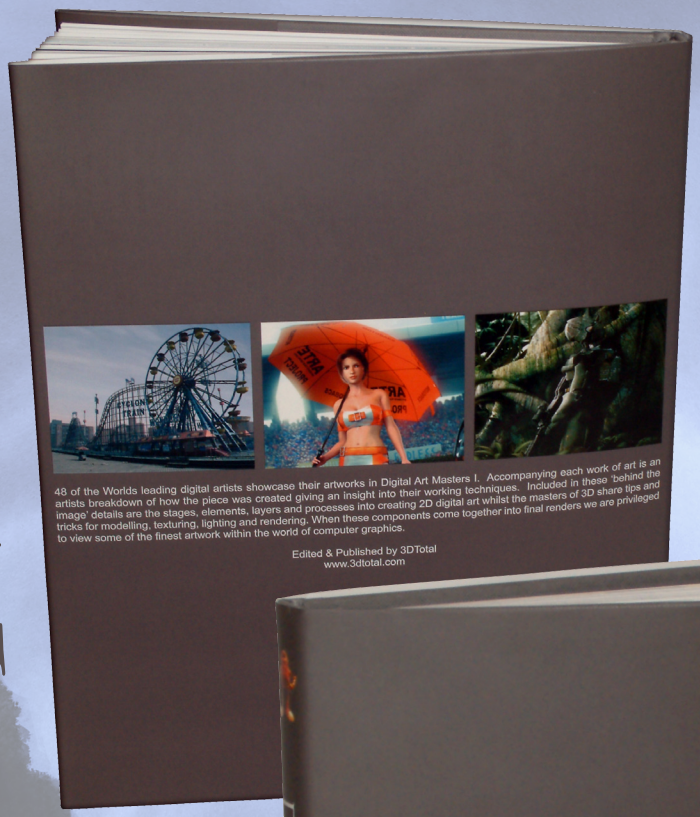
Book Info:

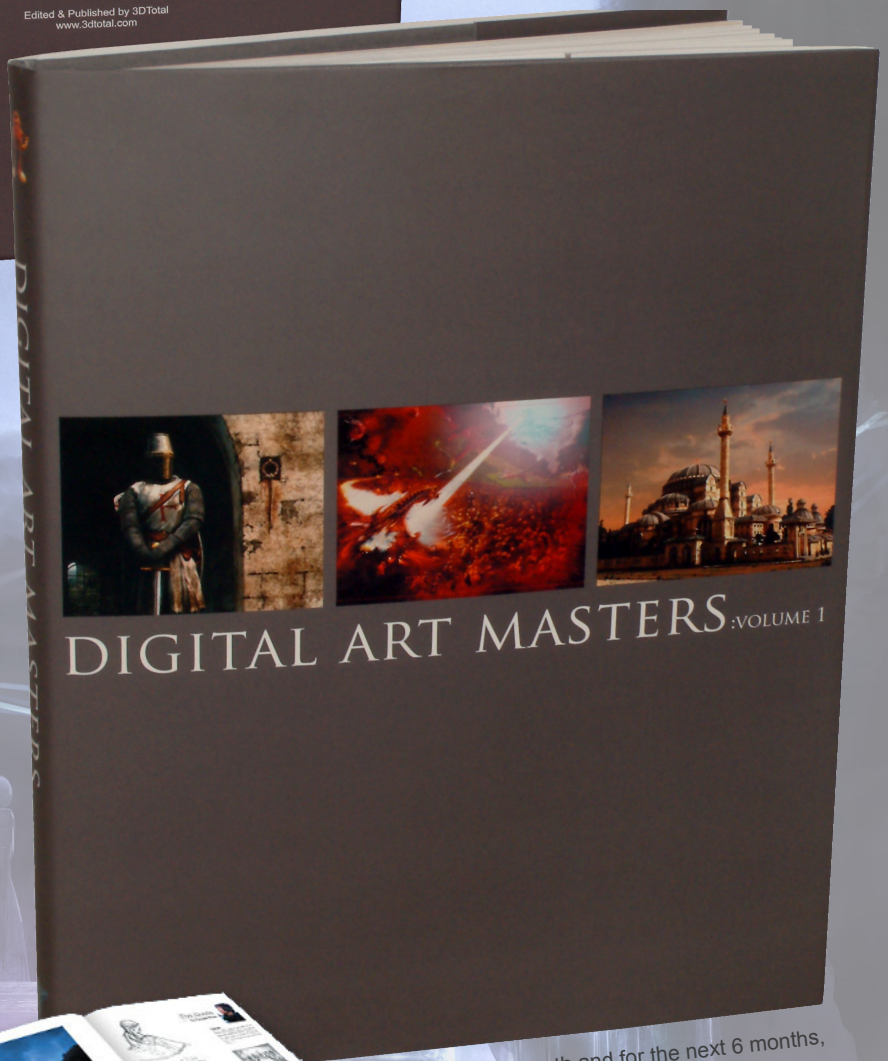
Hardback 31cm X 25cm in size

(approx. A4 size, a little wider)

192 Full colour Premium Paper Pages

Weight 1.4 kg







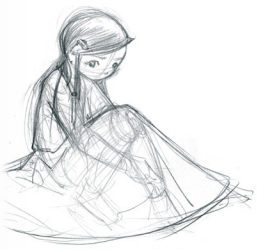


Starting this month and for the next 6 months, we have exclusive chapters from 3DTotal.com's new book 'Digital Art Masters'. The book is more than just an artwork book as not only does it feature full colour, full page images, each artist has described the creation process in their own words, and exclusively for this book. This month we feature:

the guide by donald phan



1



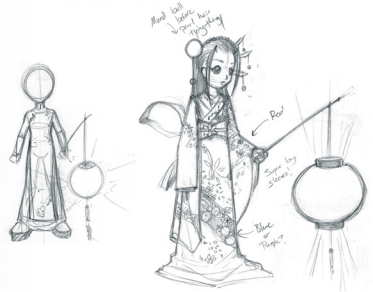
The Guide

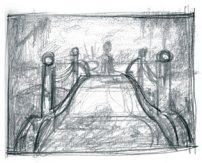
by Donald Phan

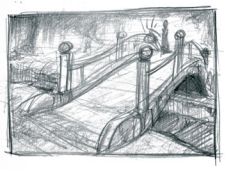


Concept

With this project, I wanted to incorporate some 3D elements and photographic textures. The bridge and lantern were modelled and rendered in Maya, the rest was digitally painted or overlayed with photographic textures. I started the project by creating several concept drawings (1).







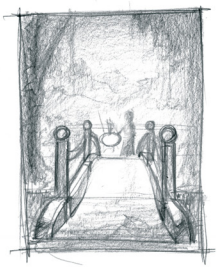


fig 1

2

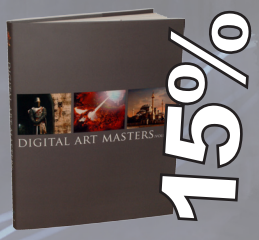
These Shots of the book pages are full resolution and can be read by zooming in.

2DArtist readers can purchase DIGITAL ART MASTERS with a special **15% Discount.**

To claim your discount purchase the book using this link:

http://www.3dtotal.com/services/shop/discount_book.asp

(If a security Dialogue box apears, tick 'Remember' then click 'Allow')



Below are some of the Photoshop techniques I rely upon. Adjustment layers are a powerful tool allowing you to modify areas of your image at any time and they work on specific layers. I created a hue/saturation adjustment layer for the bridge (1) and, with the colourize option checked, adjusted it to match the proper lighting. The colourize option can be effective in monochromatic palettes like this.

By using clipping groups, you don't need to create masks in order to specify what areas the adjustment layers will affect. Clipping groups can be used if you want to have a layer's transparency determined by the pixel information on the layer beneath it. Any modification to the original layer will result in a modification in the clipped layer. Holding down the Alt key and moving your cursor between the two layers you would like to group will turn the cursor into two overlapping circles.

Using layer masks instead of erasing out certain parts of the image is useful because it can be edited at any time. On the girl's layer, I created a layer mask and filled it with the render clouds filter. I then gaussian blurred the clouds to reduce the obviousness of the filter. Control clicking a layer allows you to easily select the layer's contents (and Shift + Control clicking other layers will add to the selection). You can control click layers to get rough selections as a starting point for you to edit your masks.

Blending modes can be a little intimidating at first, but with experimentation, you will see how they can be used to create quick and easy effects. I've found it useful when looking for ways to add detail or to make certain areas pop out is to duplicate these layers and change their blending modes. For the girl's highlights (2), I duplicated her a few times and set those layers to the linear dodge and colour dodge blending modes (and lowering their opacities when necessary). I never really imagined the hard mix mode to ever be useful for me, but it gave the wood texture a paint peeling effect, which was really appropriate for the scene. For the sky, I imported a personal photograph and modified it with a slight twirl filter (3). I experimented a little by duplicating it and setting the duplicate layers to different dodge, lighten, and screen blending modes. It gave an interesting stormy feel, which added a lot to the piece's atmosphere.

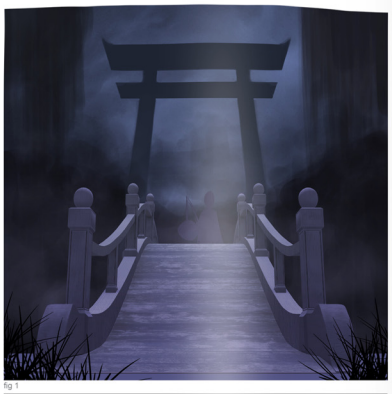


fig 1

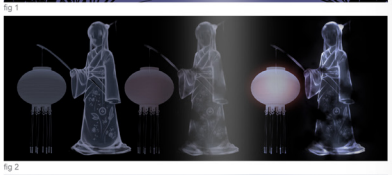


fig 2

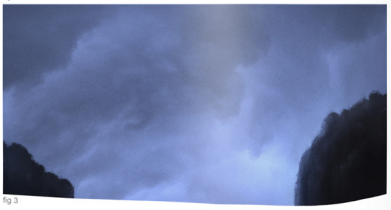


fig 3

3



fig 4

The tree-lines were created from a custom brush made from a photograph. To prevent the trees from looking like cut outs, I erased into them using the same custom brush set to varying opacities to soften their edges and make them look more natural (4). For the bridge's wood appearance, I could achieve variations of the same texture with the transform tool (5). Part of the beauty with working digitally is that your canvas size is never set in stone. I tend to work a little larger than I think the final crop will be, and use areas of black to temporarily create a visual crop.

I used a lot of adjustment layers with layer masks to control areas I wanted to edit, and was able to produce quick lighting effects with blending modes. I could texture an entire object using just one texture with the transform tool. As with many programs, there are a lot of ways to accomplish the same task, but it's useful to experiment with different techniques to see what works best within your workflow. These are a few of the techniques I've found useful, and I hope you will too.

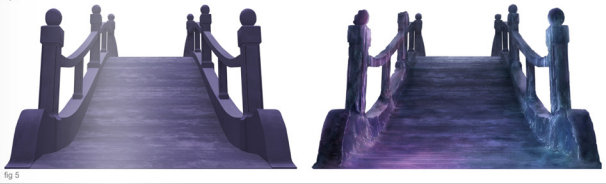
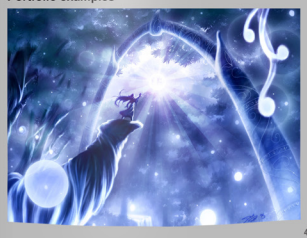
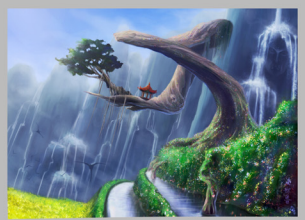


fig 5

Portfolio examples





4

2D artist next month

Interviews

Jean-Sebastien Rossbach

Jessy Veilleux

Tutorials

Approaches to Colouring Series Part 3

General Colouring by 'Abuze'

Elements Digital Painting Series

Water surface & waves

by Richard Tilbury

Waterfall

by Don Seegmiller

Making of's

"Boudicca 3060" by John Kearney

"Seheiah" by Melanie Delon

"Spirit Rising" by Christophe Vacher

PLUS our Exclusive Digital Art Masters

Chapter : 'Scythe Wolf'

by Robert Chang

Gallery Images

Graven Tung

Daarken

Ravadits Kornél

Olivier Derouetteau

Waheed Nasir

Alexandru Negoita

Yildiz Huseyin

Daniela Uhlig

Plus

Articles

Competitions

Reviews

All for only $4!

go to www.2dartistmag.com for full details and to purchase current, back issues and 6 & 12 month subscriptions

Image by Jean-Sebastien Rossbach

win

2 sets of Thomson Course Technology Books

For your chance to win all 3 books, answer this question:

Complete The Following - Sonic The .....

a) Elephant
b) Dog
c) Hedgehog

Email your entry to competitions@zoopublishing.com including the words 'Imaginary' competition in the subject line. All entries received by 1st May 2006 will be entered into a prize draw. The two winners will be notified by e-mail. Last months Fallen Art Comp Winners were : Donald Bougenoy, Dave & Heather Godfrey, Congratulations. Rules: Zoo Publishing decision is final and there are no cash alternatives. No other correspondence will be entered into. Any entry that is late, illegible, incomplete or otherwise does not comply with the rules may be deemed invalid at the sole discretion of Zoo Publishing. Your details will be held on record by Zoo Publishing but will not be passed on to 3rd parties.

THOMSON

Competition Sponsor www.thomson.com



Basic Drawing for Games

fills an important need in the game development industry because it provides basic drawing skill instruction and it does not require the reader to have any special software or hardware.

Cick here for full details

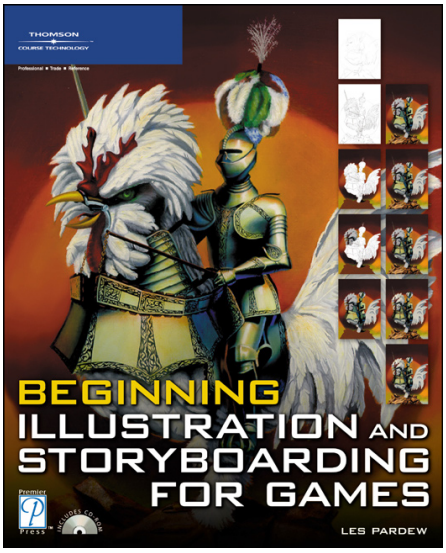


Illustration & Storyboarding for Games

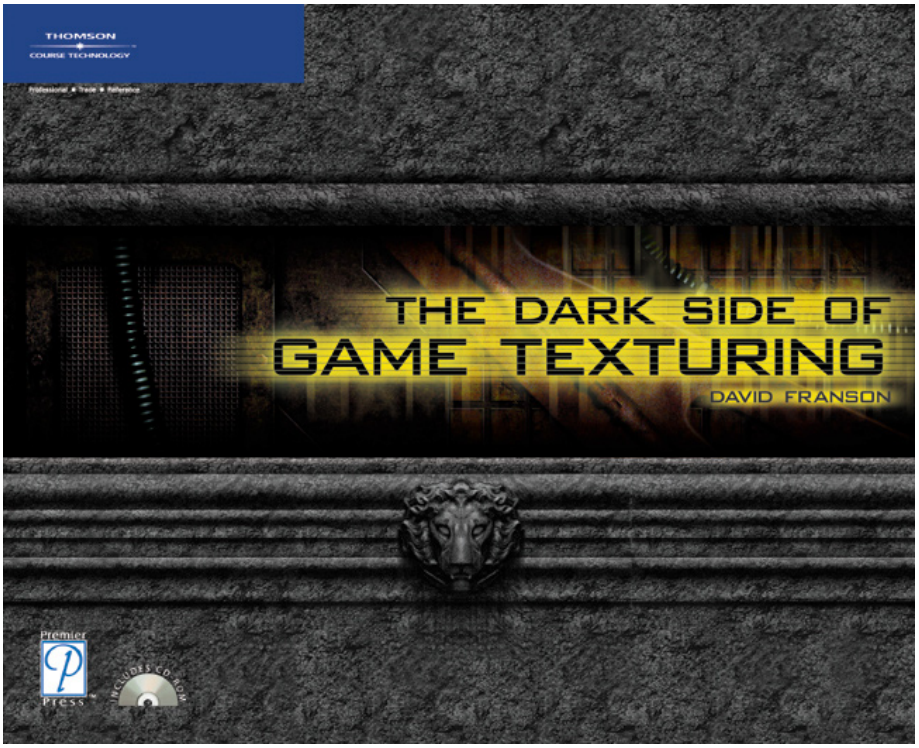
This book is ideal for many, including beginning art students who wish to learn the fundamental techniques used in creating concept art for game design and artists looking for a new challenge.

Cick here for full details

The Dark Side of Game Texturing

A perfect and direct starting point for a beginner game texture artist! It is also an excellent reference for intermediate artists, or for those who want to further their digital art skills.

Cick here for full details





ZOO PUBLISHING is a new Company, publishing downloadable online magazines. It is based in the West Midlands in the UK. Zoo currently produces two online downloadable magazines, 3dcreative and 2dartist. Zoo's intention is to make each issue as full of great articles, images, reviews, interviews, images and tutorials as possible. If you would like more information on Zoo Publishing or It's magazines, or you have a question for our staff, please use the links below.

www.zoopublishing.com > www.3dcreativemag.com > www.2dartistmag.com

Editor > Ben Barnes > ben@zoopublishing.com
Assistant Editor > Chris Perrins > chris@zoopublishing.com
Marketing > Lynette Clee > lynette@zoopublishing.com
Content Manager > Warin Pismoke > warin@zoopublishing.com

Partners

If you have a CG Community website, and would be interested in reselling 2DArtist or 3dcreative magazine please contact lynette@zoopublishing.com

2dartist

is supported by:

























theBest3d.com









